

TED NUGENT LIVE COLOR

HIT PARADER

75c

MAY 1977 CDC 00045

CHARLTON



ELO

**INCANDESCENT
ENGLISHMEN**

BLUE OYSTER CULT

**LANIER INTERVIEW
WHAT NO LIMO?**

GEORGE HARRISON

HE'S CUTE AGAIN

ERIC CLAPTON

**THE GUITARIST
WHO LIVED HIS BLUES**

EAGLES

**CHECK INTO
CALIFORNIA HOTEL"**

RAMONES

**ONE-TWO-THREE-FAW!
L-O-U-D**

TELEVISION

PROVE IT

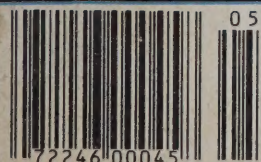
JONATHAN RICHMAN

WRITES HIS OWN BIO

FLEETWOOD MAC

THE TRUTH BEHIND THE RUMOURS

**WORDS TO THE
LATEST HIT SONGS!**



950054000

950054000

950054000

950054000

HIT PARADER

COLOR PIN-UP



There's a world of music between having a guitar... *and knowing how to play it!*

**Discover the secret of teaching yourself
to play the guitar, piano, or spinet organ
—the “right” way. Send for free booklet.**

Any one can own a guitar. Playing it well, however, is a different tune.

Why not give yourself a chance to play as well as you really could? You could be playing all your favorite songs. Folk or rock. Classical or pop. Hymns or spirituals. Jazz or ballads.

You can teach yourself to play the “right” way — at home — in much less time than you might imagine.

PLAY “RIGHT” FROM THE START

Thousands of people just like you have gained new pleasures by learning to play with the enjoyable self-teaching lessons we give by mail. You can too.

The secret lies in our clear, step-by-step, word-and-picture instruction method. It teaches you to play the *right* way. Without gimmicks. You learn to read and play notes . . . so you'll be able to play practically any song, merely by looking at its sheet music.

YOU SET YOUR OWN PACE

You learn in spare time, in the privacy and comfort of your own home. There's no one standing over you to make you nervous. There's no clock-watching private teacher at \$4 to \$10 per hour to worry about. You take as much time mastering any lesson as you wish.

SEND FOR FREE BOOKLET

If you've ever dreamed of being able to play the piano, guitar or spinet organ, why not learn more about our convenient, low-cost method? Mail coupon for free booklet today. There's no obligation. U.S. School of Music, A Home Study School Since 1898.



The Guitar is just one of several popular instruments taught by the U.S. School of Music. If you prefer, learn the piano or spinet organ — all for far less than you'd pay a private teacher. Our courses teach you to play the right way, not just chords and bass notes in combination.

©1975 U.S. SCHOOL OF MUSIC



MAIL THIS COUPON FOR FREE BOOKLET

U.S. School of Music,

Studio 17-601

417 South Dearborn Street, Chicago, Illinois 60605

I'm interested in learning the secret of teaching myself to play the instrument checked below. Please send me, FREE, illustrated booklet. (Free “Note-Finder” included with Piano or Guitar booklet.) I am under no obligation.

Check one only:

☐ Guitar (*pick style*) ☐ Piano ☐ Spinet Organ (2 keyboards)

Mr. _____
Mrs. _____ Age _____
Miss _____ (please print)

Address _____

City _____ State _____ Zip _____

America's Oldest Home Study Music School

503

HIT PARADER



Publisher/John Santangelo, Jr.
Editor/Lisa Robinson

Editorial Asst./Deane Zimmerman
Art Director/Madelyn Fisher

No. 154
May, 1977

Member **Audit Bureau of Circulations**

6 WE READ YOUR MAIL

One Good Overbite Deserves Another.

8 EAGLES ORDER ROOM SERVICE

HP's Joe Rose Interviews The Eagles And Gets To Hear Their Observations On Their Latest Album, "California Hotel," As Well As Other Topics Of Interest To All Eagles' Admirers.

10 RAMONES PUT THE PEP IN PUNK

New York's Hottest, Loudest, Hardest Rockers Talk About Why They Know They're A Rock And Roll Band And How Come Some People Think They Should Be Making Art Instead Of Music.

14 KEEP UP TO DATE WITH THE HOTLINE

In Each Issue We Report On The Doings Of Rock Stars In London, New York, Los Angeles, And All The Hot Spots In Between. News, Photos, And Things You Won't Find Anywhere Else.

16 SPINADDICT PLAYS SOME MORE

James Spina Calls 'Em As He Plays 'Em In His Monthly Spinaddict Review Section.

18 THE ADVENTURES OF THE ELECTRICLIGHT ORCHESTRA

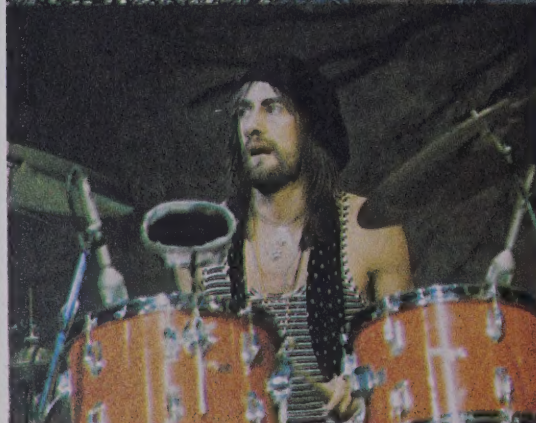
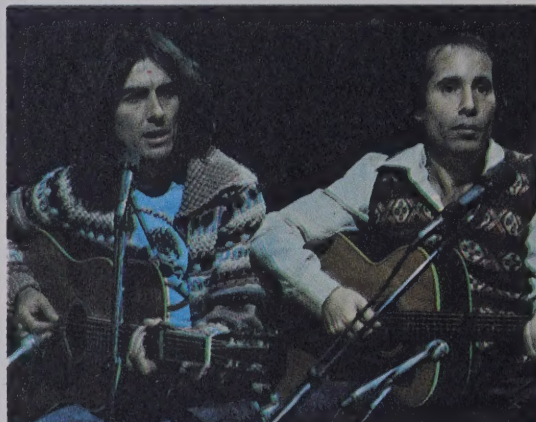
Looking Back At The Move, Looking Forward At Their Blend Of Rock And Classics, And Looking Upward At Their Incredible Laser Show.

20 TELEVISION PROVES IT

At Last Television's First Album is Released And Everyone Will Get To Hear The Music That Electrified The New York Rock Scene And Gave TV A Huge Cult Following.

COLOR PHOTO CREDITS

Cover-Fleetwood Mac/ by Sam Emerson.
Inside Cover-David Bowie by Andy Kent.
Centerfold-Ted Nugent/by Ron Pownall.
Pg. 29-Fleetwood Mac/by Sam Emerson.
Pgs. 36, 37-Blue Oyster Cult/by Hiro Ito. Pg. 40-Eric Clapton/by Andy Kent.



22 PLAYING THE BLUES

Johnny Winter And Muddy Waters Have Made An Album Together Which Features Some Of Muddy's Hottest Playing. Here The Two Blues Legends Talk About Themselves, Their Music, And Each Other.

24 JONATHAN RICHMAN UP-DATE

A Mini - Interview With Jonathan In Which He Tells Trixie All Sorts Of Interesting Things About His Dreams And Love Of Nature.

26 BEST FLEETWOOD MAC EVER

In This Interview, Mick Fleetwood Talks About Life With Fleetwood Mac On And Off The Album, How Much Money They Spent On Their New Record, And What They Plan To Do Now That Their Music Is Turning Gold.

30 GEORGE IS CUTE AGAIN

Lisa Robinson Talks With George Harrison And George Talks About His Music, His Life, And Yes, The Beatles Too. He Also Explains Why Right Now Is An Important Time For Him.

34 TED NUGENT CENTERFOLD

The Grrrrtar Man In Action In This Colorful Photo.

36 THE HIT PARADER INTERVIEW

Blue Oyster Cult's Allen Lanier Talks With Lisa About The Life And Times Of BOC. How It Started, Why They Care, And How Things Have Been Since They Had A Hit Record.

40 CLAPTON ON GUITAR

No Matter What You've Been Thinking About Eric Clapton, This Insight Into Eric And His Music Will Give You Some New Ideas About Where He's Been And Where He May Be Going.

44 SONG INDEX

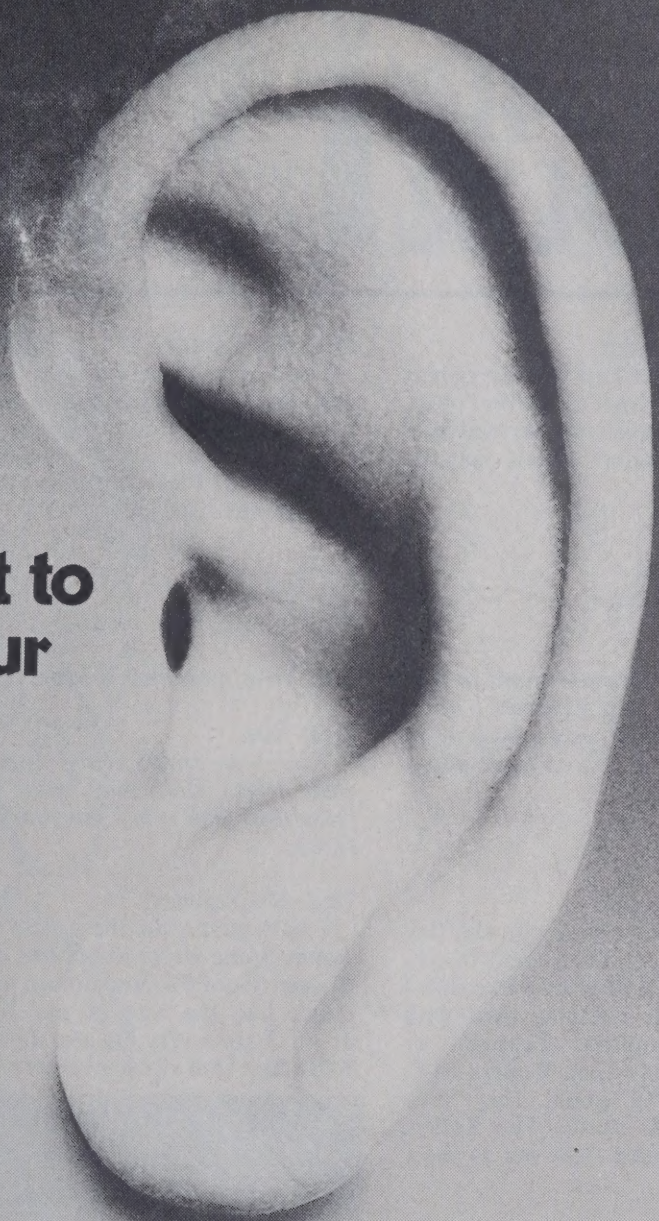
Check Out All The Songs To Which All The Words Are Included In This Issue.

Executive Editor/William Anderson
Executive Art Editor/John Cofrancesco, Jr.

Business Manager/Edward Konick
Associate Editor/Mary Jane Canetti

Advertising Production/Bob Shaw •
Joan Schwaller

HIT PARADER is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, Connecticut, 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, Conn. under the act of March 3, 1879. Second Class Postage paid at Derby, Conn. ©Copyright 1977 Charlton Publications, Inc. All rights reserved. Printed in the U.S.A. Annual subscription \$7.50, 24 issues \$14.00. Subscription Manager: Anna Mae DeLuca. Volume 36 No. 154, May, 1977. Authorized for sale in the U.S., its possessions, territories and Canada only. Member of Audit Bureau of Circulations. Not responsible for unsolicited manuscript, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, Conn. 06418, and accompanied by stamped self-addressed envelope. NATIONAL ADVERTISING SALES DIRECTOR: Dilo, Inc. 114 East 32nd, New York, N.Y. 10016 (212-686-9050). WEST AND SOUTHWEST: Alan Lubetkin & Assoc. 2835 Bayshore Ave., Ventura, Calif. 93003 (805) 642-7767, (213) 346-7769. NASHVILLE: Rick Bolsom, 1719 West End, Bldg., Suite 313, Nashville, Tn. 37202 (615-329-2240). Postmaster: Please send form 3579 to Charlton Publications, Inc., Charlton Bldg., Derby, CT. 06418.



**We want to
hear your
songs...**

**Some people use their ears for
listening. Our judges make a
living with theirs.**

American Song Festival® judges are pros. They work for major music companies like: Chappell Music; Motown Records; United Artists Music; ABC Records; MCA Music; Warner Brothers Records, etc. THEY'RE "HEAVIES".

In our Fourth Annual songwriting competition, we guarantee that each of your songs will be heard by at least two of these pros.

They're looking for good songs. They've helped us award over \$330,000.00 in cash prizes to deserving new talent, as well as signing our entrants to numerous recording and publishing contracts.

You won't compete against professional songwriters (who are in a separate division). You don't even have to write music.

If you want a good honest shot at starting a professional songwriting career, or if you write songs as a hobby and want recognition, you should let our judges hear them...THEY KNOW A GOOD SONG WHEN THEY HEAR IT.

Yes, I am interested in finding out more about the 1977 American Song Festival. Please send me complete information and an Official Entry Form.

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

Mail to: The American Song Festival
5900 Wilshire Blvd. West Pavilion
Los Angeles, CA 90036

Phone (213) 937-7370



HP/2

A presentation of Sterling Recreation Organization ©1976 American Song Festival, Inc.

WE READ YOUR MAIL

Dear Hit Parader,

Could you tell me what issue had the stars' teeth in it called the "overbite" issue and is it still available? I love Hit Parader. Thank you for your time.

Sincerely,
Lee Ann Hurd
Aurora, Indiana

Dear Lee Ann,

We never did get around to that issue, but do you think it's a good idea? The closest we got was when Keith Richards talked to us about his teeth ... (Ed.)

Dear Hit Parader,

I think your articles on the Bay City Rollers are funny. Let's face it, the Bay City Rollers play like shit. I mean can you compare them with Queen, Frampton, Zeppelin or Kiss? The Bay City Rollers can't play anything good, they play almost all 50s music. The Rollers should be rolled right out of show biz.

Annmarie Basar
Lake Ronk, New York

Dear Editor,

I don't mean to get sarcastic, but Aerosmith gets me sick! Are they for real? Trying to be just like the Rolling Stones! Now come on, Steven Tyler's trying to be Mick Jagger's twin! Every issue of Hit Parader I lay my hand on, Aerosmith is always in it, and who do they owe it all to? Mick Jagger is still the *sexiest* guy in rock, and that's something nobody can change! So get off it Aerosmith, yeah!

From,
J.J.
Flushing, New York

Dear Hit Parader,

I had an argument with a friend who insists the KISS group wears wigs! I say they don't! Could you clear this argument up before it gets out of hand? Please print this letter in your next issue.

Love,
Sue Schapley
Whitehouse, New Jersey

P.S. Your magazine is super!

Dear Sue,

Kiss — we assure you — does not wear wigs. They may color and tease their hair a bit, but that's all. (Ed.)

Dear Hit Parader,

I have just read the article that James Spina wrote about the *Alice Cooper Goes To Hell* album and I didn't like the way he put KISS down. I am a very big and devoted KISS fan. I am also a member of the

KISS ARMY. KISS is the most fantastic rock group to ever hit the U.S. and Europe. They've set the world on fire. At least KISS doesn't do any crazy stunts like throwing snakes at the audience. Sure Gene Simmons spits blood everywhere & breathes fire 20 feet but at least that's normal. I have seen KISS in concert before & they give concerts that you won't ever forget. I love Paul Stanley, Ace Frehley, Peter Criss & Gene Simmons & don't anybody forget it!! I hope THE KISS FAN in Houston, Texas reads this letter — if it gets printed — so he or she will know that I'm helping to back KISS up. Long live KISS & the KISS ARMY!!

KISS ARMY MEMBER
P. Rains
Raleigh, North Carolina

Dear Member,
Spits blood, breathes fire, normal? (Ed.)



golden throat Mouth Tube

will let you sing your axe off.



electro-harmonix
27 West 23rd Street
New York, N.Y. 10010

For a free demonstration call 212-741-1799

THE EAGLES MAKE CALIFORNIA SOUNDS

by Joseph Rose



The Eagles: not an endangered rock 'n' roll species as far as they're concerned.

"Please help preserve the American Bald Eagle, our national symbol of freedom," says the message on the inside back cover of the Eagles' official program book. And although they can lay claim to the title of America's top rock and roll band with more substance than almost any other group, the Eagles sometimes seem to consider themselves as threatened as their namesake.

Why they should feel this way is difficult to see. After all, each of their albums has sold over a million copies, with the latest, "Hotel California," no exception. When they go on tour, they perform to sellout audiences in the 20,000 range in huge indoor arenas all over the world. It's safe to say they are one of the most popular bands in history.

But tell that to Don Henley, the vocalist - drummer - songwriter; Randy Meisner, the bassist - vocalist - songwriter; Joe Walsh, the guitarist -

vocalist - songwriter; or J.D. Souther, the longtime friend and songwriting collaborator of the band. They're sitting around a coffee table in a hotel room around 2 a.m., and it's as if the wild ovations at the concert earlier that evening were for another band.

"With no personal references or anything," says Don Henley, looking right through me, "the press tends to - once you are established and no longer struggling, they tend to knock you a little bit more, I think, than when you are coming up."

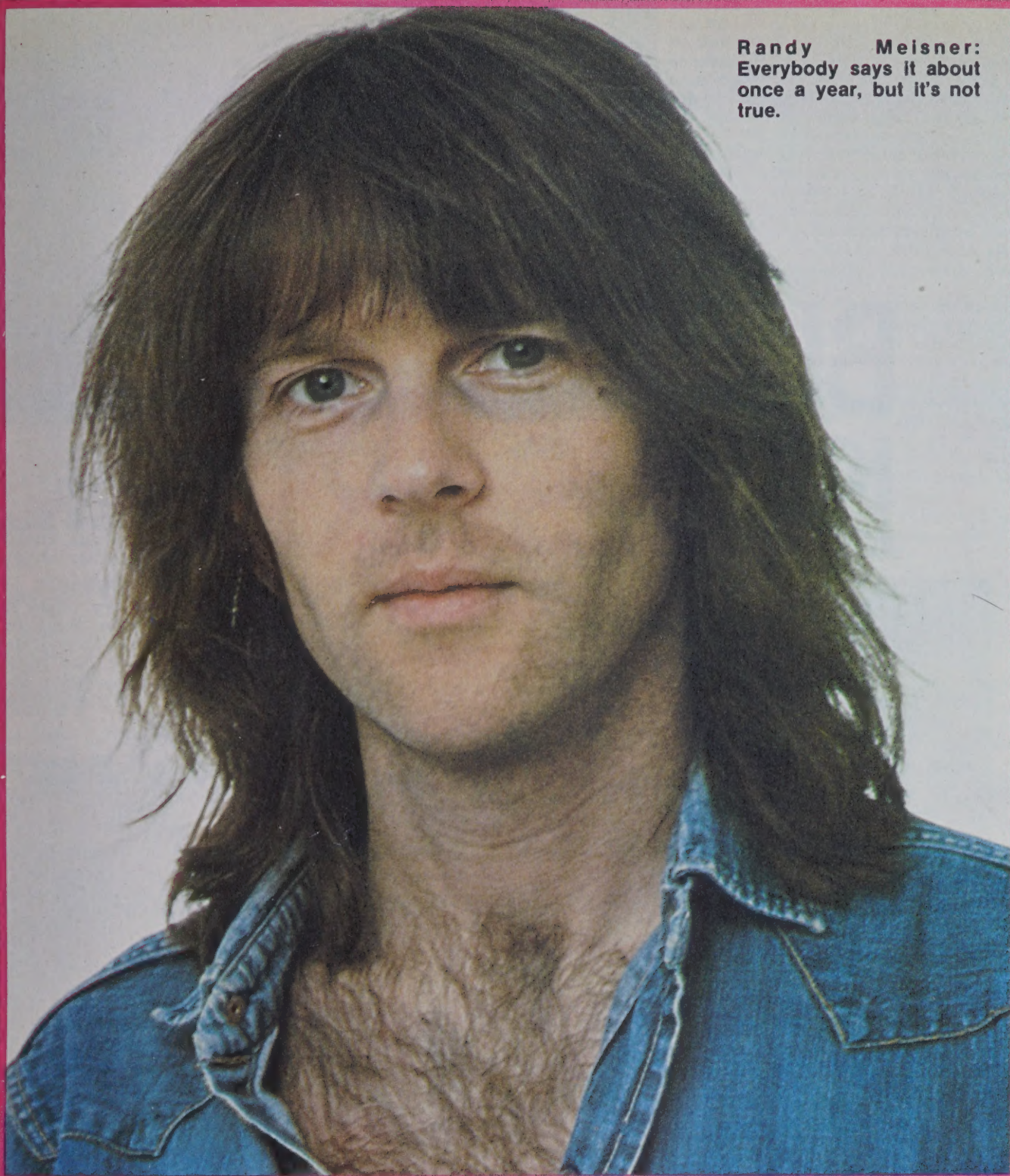
"You're bigger targets," says J.D. Souther. "It's easier to take a shot at you."

"I mean, it's a pattern that I've seen time and again," continues Don, "even if you are as good as you were before. You always have to try to one-up yourself, it seems like, to stay in the good graces of the press."

I tried to put myself in the position of the eagles, with all their platinum albums, wealth, success and adulation, and I decided that I wouldn't care one fig about what the press wrote about me. But that's one of the many reasons I'm not in the Eagles. The Eagles do care — and care a lot — about the critics, about other musicians and bands, and about you, the reader. They care what you think. And the one thing they are most afraid of is that you might someday decide their songs aren't among the best, that their music isn't terrific, that they aren't what they used to be.

That's why they took more than a year and a half to make "Hotel California." The Eagles don't record albums, they sweat albums. They go over and over every tune, every syllable of the lyrics, polishing, changing, improving — until finally, reluctantly, they allow the recorded tapes to be sent to be converted

Randy Meisner:
Everybody says it about
once a year, but it's not
true.



into albums. Then they hold their collective breath to see what people will say.

They haven't been too happy with what critics in the east have had to say of late. "I think the east coast critics have taken out a personal vendetta on us," says Don, "because we've been represented as the California sound and we wear jeans and T-shirts and live out there in the sunshine. They tend to really write vicious personal attacks.

"I mean, someone just wrote a thing about us in one magazine that was uh ... didn't really have much to do with the music. It was more directed at us and

what he thinks we're singing for. But that was all because we wouldn't let him in our concert. He came up in his white Rolls Royce, and since he'd never said a nice thing about us in his life, we decided to just not let him in. And he stood and screamed at the back door for an hour and a half or something like that and finally had his car towed away or something."

"He wrote some nice things about me, whew," says Joe Walsh. "He's trying to break up the group somehow."

Whether someone is trying to break up the Eagles or not, there are constant

rumors of the band's imminent split.

"Yeah, everybody says that once a year," says Randy.

"Every two or three months," puts in Don. "Somebody in New York started a rumor that Joe was leaving and we were breaking up. And it got printed all over Australia and England and everywhere else."

The funny thing is that at the start the Eagles did look like a band that wouldn't stay together very long, because, at least onstage, each member seemed more

(continued on page 60)

The Ramones
hit into
their set
during an
appearance
in Los Angeles.



BUT IS THIS ART?

by
Russell Shaw

**Joey Ramone: What
we are doing is not
done by very many
other people...**



Ever listen to an indulgent, four-minute synthesizer swill and wonder if rock has lost all its testicles? Well, you need not worry no more, cause Da Ramones, the rough-hewn, New Yawk punk band sweeping two continents, has lately given rock music a long-overdue dose of guts and growl.

Think the Who or the Cult represent ultimate machoness, the true foot-long love tool, the climax of rock in its infinite? Well, there's nothing wrong with those other guys, but when you've undergone a 90-minute Ramones' sermon, you'll know everyone else is whistling in the dark. A coupla dozana sawngs, most lasting just ova two minutes, delivered rapid-fire, sung to a stomping beat. No stretching out or soloing here — the rush is in the virile pace of the thud.

The Ramones, descending from a third floor loft at a neighboring hotel, hit an Atlanta rock club in and with force. They storm through the door, axes under their sleeves like gangsters with carbines. ONE - TWO - TREE - FAW, says hammerchord' bassist DeeDee Ramone, and the proceedings are underway. L-O-U-D. So fuckin' loud in fact, that a wimp waitress, who loves to choreograph her linenly rastlin' to the ever so-cosmic sounds of Jackson Browne walks and waits on tables with a winceful pang emanating from her foxy-fair face.

"They all are so loud," she says to the couple at the next table. "Eat bitch. What was the last time yaeva had an owgasm? I feel like tellin' this stray from a Zen Yoga trance class.

ROCK AND ROLL!!!! ROCK AND ROLL!!!! Reader, imagine the most moving beat-inspired moment you ever had, and picture that magical time repeated four or five instances in one song. Tommy Ramone, virtuoso drummer, will do it for you. Cat have a

tribal beat, not embellished by no fruity drum sinthisiziz aw nuttin' — just four-four, clump, clump, rock steady, and the walls better be doubly reinforced.

What are such mastadons of metronome like in person? Live? In the flesh? Well, kiddeos, after the first set, your faithful rock Woodstein, publicist Danny Fields (whose alter ego permits him to edit 16-teen magazine), and four Ramones brave the icy stare of a 60-year old impotent hotel desk clerk and retreat to a suite where we immediately switch the boob tube dial to a groovy sci-fi flick (the monster that ate Albuquerque, or some inane bullshit) and talked. Or, as better befits the quartet's Forest Hills, New Yawk parlance T-A-L-K-E-D. Or tried to anyway.

Chief obstacle to initial fruitful dialogue was Mr. Dee Dee Ramone, who, as the tape started rolling, was reading a book on knives. Believe it — this huge, 200-page, fully color illustrated book on K-N-I-V-E-S. Reporter: "Interested in knives?" Dee Dee Ramone, in eloquent, streetwise William Burroughs: "Well, ya know, knives, you know, and guns, you know, well I never used none of them, you know, but there ain't nuthin' wrong in defending yourself, you know, and you know, I tink I might buy one or two of deese heah. Dis guy (and if you live in Dubuque, that's the way New Yorkers talk) turned me ontia this book, because he thought I'd like it. Yea, it's real interesting."

One of the other telltale scars of

roughness present on and around Dee Dee Ramone is this evilass tattoo on his arm. It says "mother," and if you don't think that's a dirty woid, remember that the BBC once banned Isaac Hayes' "Shaft" because it contained that word. "That tattoo hurt," elucidates Dee Dee. "I was in a flea market in London and I decided to get one. I wasn't drunk or nuthin' — just thought it would be nice. It hurt real bad. I wanted a tombstone tattoo with mother written on it but the tatooer wouldn't give it to me. Yea, but I do want a tombstone when I'm dead. I already got my message picked out: "I'm gonna be back."

They are not exactly the little Lord Fauntleroy of the rock world — the gang of toughs from "Blackboard Jungle" would be more like it. This is an image which they choose to route directly through their music — not siphoning it off into harmful directions like upper habits, bar brawls and the old TV through the motel window schtick. Their music makes damage. As Joey Ramone says, "rock has become so diluted. But this is supposed to be rock and roll. We don't influence it with blues, country, raga and folk, not as much as the trend has been lately. Rock is supposed to be loud and forceful, and we are trying to bring it back."

A noble cause, indeed. The Messiah has come (double entendres and guffaws may be in order). Yet, Joey Ramone, lead vocalist, how does one band fight the battle against those who feel that loud rock is

an obsolete artifact? "Because what we are doing is not done by very many other people, I think it has merit. Look, if someone has a legitimate complaint against one of our songs it's awright. But like last night, some people were calling us scumbags and assholes. A new one I've heard is that we are not art. But very few people do what we're doing. By being unique, I think that we are artists. Most of these other bands that get all dose good reviews — all they are doing is copying something someone else has done. Now tell me, is that art?"

From where descendeth this saving grace? According to an ever so grateful Joey Ramone, (with intermittent comments by Tommy) "Our first big break was when the a&r (artist and repertoire) director of Sire called and said he liked us. Before dat, we used to send out invitations to the press to see us play whenever we had a gig. Hell, we were really primitive back then. For a while we didn't even have our own amps."

Interjects publicist Danny Fields, "Lisa Robinson (editor of this noble mag) and I got all this propaganda from them, but for a time we didn't want to go see them."

"Finally, I got an invite and I said, oh shit they are playing again and I didn't go last time, and if I miss them now I won't have any more excuses. We both saw them and were very impressed."

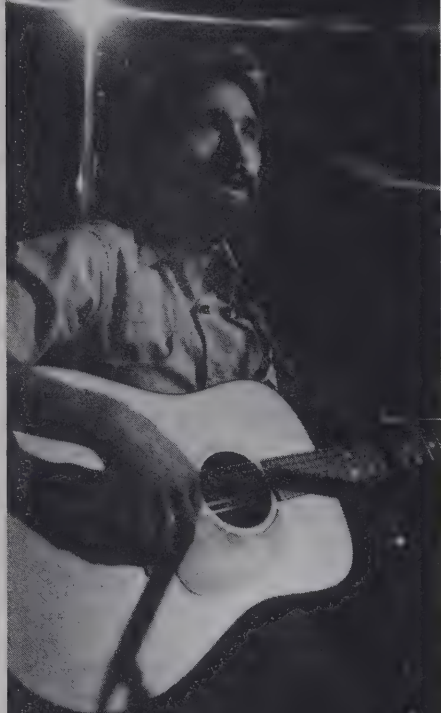
"This was in the spring of 1975," reminisces Joey. "We had been playing CBGBs in New York Monday and Tuesday each week. It's a strange place. Ob-



Bob Gruen

They are not exactly the Little Lord Fauntleroy of the rock world.

GHS Pro-Formula Strings



The gig strings

When you make your living in music, you depend on the names that make you sound your best. Like GHS Pro-Formula Strings.

Pro-Formula Bright Bronze Strings feature brilliant tone and long life for night-after-night of performance play.

Pick up a set of Pro-Formula Bright Bronzes at your nearby music dealer soon. Play the strings the pros are picking — the gig strings.



ghs strings

2813 Wilber Avenue
Battle Creek, Michigan 49015

viously, with that new record, it has gotten better known, but back then, no one went there; it was in a neighborhood where bums lived. Then, the artistic kind of crowd, and then the college bunch, and now, well, I guess ya could say people who are like and do like us.

"Well, that whole club scene was like a springboard. Eventually we did get signed to Sire Records, and cut our first album. Our second one is in the can, and probably will be released real soon."

It was of more than passing interest that the Ramones were making their initial blue-ribbon Southern appearance. Bear in mind that Atlanta, site for this performance and *tete a tete*, has long been Lynyrd Skynyrd's main stomping ground. Armed with that rationale, we discuss regional classics of punkdom.

While the four intently listen, they are told that "this is pussycat shit. About fifty miles south of here, there's a little town with a hall where they'd just as soon stab you if they don't like your music." "Oh, really?" leaps DeeDee. "What time is it? If it's early enough, we'll go down deah."

Unfortunately, an intriguing tale hereby aborts, cause the Ramones realize that with stardom come other inhibitive considerations, like second sets, the hassle of fights, responsibility, life, and limb.

"We're nice guys," proclaims drummer Tommy Ramone. "We never been in a fight in a club," says a fellow compadre, "you'll never know how many will be against you. But we sure as hell felt like it last night. Someone threw an ash tray right up on stage, and some chick yelled out 'you suck' from the back row. But when you're big, you learn to forget those people and try to please the ones who have open minds." "You gotta stay hungry," says guitarist Johnny Ramone.

If you've ever seen those commercials for some charity that ask you to contribute to neighborhood programs to prevent juvenile delinquency, you have living proof of potential results here. The Ramones, in their style, flair, and personal demeanor, owe more to the street than to the increasingly chic world of rock and roll, but have channeled their aggressiveness into strictly musical areas.

Punks can be taught *culcha*. And to all you 18-year old punk-rockin' would be Ramones, Tommy gives this brotherly advice: "Don't do too much glue and practice a lot." Good advice. Turn up the amps, blast the wimps right out the door, and leave a congregation of the faithful.

Then R-O-C-K, 'cause, as the Ramones will tell you, "dat's what it's awl about." □



Roberta Bayley

"Rock is supposed to be loud and forceful, and we are trying to bring it back."



WE'LL STACK OUR'S UP AGAINST ANYONE'S

If it's performance with reliability you're after — we have it! Quality has been our objective for over 30 years, and one way we have obtained that quality is by not mass-producing. While appearance is one sign of quality, the real difference is what goes inside the product. Here are just a few highlights of CARVIN products:

SM1800 STEREO MIXER — 18 Balanced Inputs, Stereo Panning, (2) Ten Band Graphic Equalizers, Adjustable Bi-Amp Crossovers, Variable Line-Mic Atten up to -35 dB, Frequency Response 5 Hz to 25K Hz, Equivalent Input Noise -126 dBV, THD .05% typically, Main Outputs 10 Volts RMS balanced into 600 Ohms. \$1295. Other Carvin Mixers start at \$349(6 Ch), \$579(10 Ch), \$949(12 Ch).

HORN LOADED 1330 LO END SYSTEM — features the high efficiency JBL K130 in a folded port horn and front horn enclosure. \$259.

R520 RADIAL HORN — features the Electro-Voice Sentry IV Driver complete at \$179 or with the popular JBL 2470 Driver complete at \$299.

BM700 BASS AMP — Ch to Ch Switching of Normal or Sustain Channels, 7 Band Graphic Equalization, 2 MagnaLab 15" spks — JBL optional. \$429.

VT1500 TUBE STACK — Ch to Ch Switching of Normal or Sustain Channels, 100/50 Watt Switching, a conservative rated 100 RMS from 4 EL34s, 7 Band Graphic Equalization, 8 MagnaLab 12" speakers — JBL optional. \$779.

DC150 STEREO GUITAR — Schaller M6 Machine Heads, Hard Rock Maple Body and Neck, Humbucking Pickups with phase and Dual-Single Coil Switching. \$339.

Carvin products are available direct only — eliminating costly retail mark-ups. But more important than big savings, the product itself must be superior in every respect — at Carvin we have such a product for the professional.

For complete information on CARVIN products **Write or Phone for a FREE 1977 64-page COLOR CATALOG** — allow 3 weeks for postal system. Or send \$1 for First Class Mail (allow 1 week). **CALL NOW!** Area Code 714 747-1712 for your catalog. Visit our Factory Show Rooms.

CARVIN
SYSTEMS-ENGINEERING

DEPT. HP 10 1155 INDUSTRIAL AVE., ESCONDIDO, CA 92025

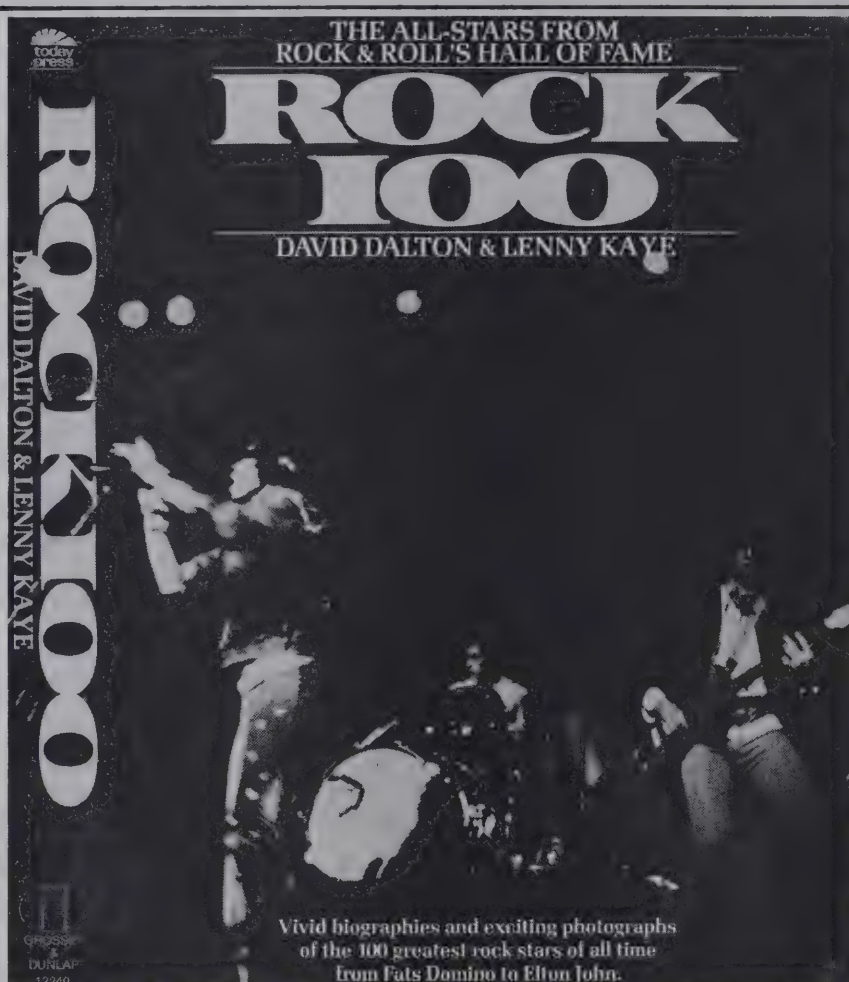
Please send complete technical information on CARVIN products

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

ROCK & ROLL HOTLINE



A visit to your local bookstore will reveal any number of new books on the various aspects of rock 'n' roll.

Rock 100 by David Dalton & Lenny Kaye (Grosset & Dunlap, \$8.95) presents nearly three hundred pages of the all-stars from rock & roll's hall of fame. From Elvis to Elton, *Rock 100* is a true encyclopedia of the 100 greatest rock stars of all time. Each star or group in the book is the subject of an

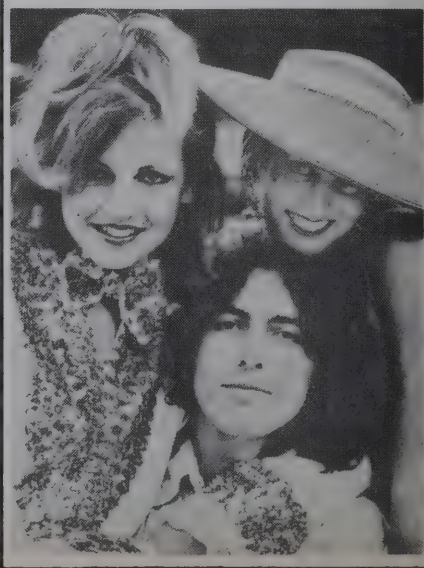
authoritative essay written by either Dalton or Kaye. Unlike some books which pretend to give rock history but instead are filled with mis-information, Dalton and Kaye know their subject and without any attitudes (some writers give you the impression they invented rock) the book is chock-full of information about rock music you won't find elsewhere. *Rock 100* also has lots of photos and reproductions of classic rock posters. Highly recommended.

Linda's Pictures by Linda McCartney (Alfred A. Knopf, \$25) is a collection of photographs by Linda McCartney. While some of the photos are great, others are interesting, and some seem out of place and order, Linda is a good photographer who does have a rock

and roll point of view. However, the book would have been more interesting in a softcover \$8 or \$9 edition. It's doubtful if rock fans will give up buying five albums or two concert tickets to plunk down \$25 for this book.

All Together Now by Harry Castleman and Walter J. Podrazik (Pierian Press, \$14.95 hardcover; Ballantine Books, \$5.95 paperback) is a complete discography of Beatles recordings from 1961 to 1975. While it might not seem that a book listing the records of the Beatles would be interesting reading, ten minutes spent browsing through this book will convince you otherwise. In footnotes and asides, the authors tell the story of the Beatles, their triumphs and dark moments. In almost 400 pages, the history of the four mop-tops and their music comes alive and if you own a copy of this book you will read it from cover to cover, although you may start in the middle and work towards both ends. You'll find the Ballantine edition at your bookstore, but if you want a copy of the hardback edition, you'll have to send \$14.95 directly to the Pierian Press, 5000 Washtenaw Avenue, Ann Arbor, Michigan 48104.

"Some of the songs," says George Harrison of his recent 33.3 album, "are closer to the songs and the spirit of *All Things Must Pass*. That was my first album in 1970, although that was done with Phil Spector co-producing, so we had hundreds of people playing on it, we had a really big production number. This new one has a more focused production on it, and it's very positive, very up, and most of the songs are love songs and happy songs." George is pictured above with two actresses in a scene from one of the promo films he and Eric Idle made in conjunction with the new album.





With a second U.S. tour notched into their guitars, Graham Parker and The Rumour are back in London working on two new albums — the next GP and R LP and a first LP by The Rumour themselves. The band attracted a good deal of attention in the U.S. with their excellent songs and strong stage act. And no

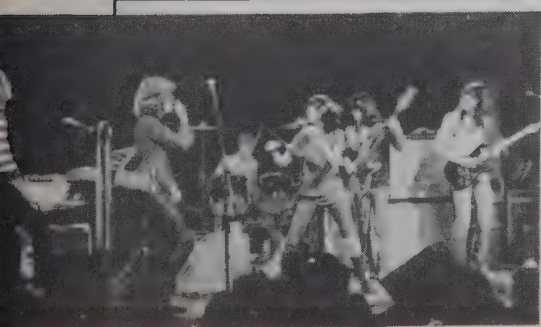
wonder, since some of the best British rock and roll players are in the band. They are, from left to right, Andrew Bodnar on bass, Graham Parker on vocals, Brinsley Schwarz on guitar, Bob Andrews on keyboards, Stephen Goulding on drums, and Martin Belmont on guitar.



Angel is, from left to right, Gregg Guiffria, Punky Meadows, Barry Brandt (hidden in the back on drums), Frank Dimino, and Mickey Jones. Discovered at a Washington, D.C. club by Gene Simmons and signed to Kiss's record company, Casablanca, Angel has caused a stir here in the U.S. as well as in such far flung places as Japan and Germany. The band describes themselves as "the explosive meeting point between spiritual and physical..."

WHAT'S UP ... "When you've never made a speech in your life, and you have to do it for the first time in your life in front of the Mayor of New York at Gracie Mansion, it's pretty nerve wracking," said Barry Gibb as he and his brother Bee Gees accepted the key to the city as a token of the Mayor's thanks for the concert they gave at Madison Square Garden when they donated the proceeds to New York City's Police Athletic League ... Upcoming *Sgt. Pepper* film will feature the Bee Gees as Sgt. Pepper's Lonely Hearts Club Band,

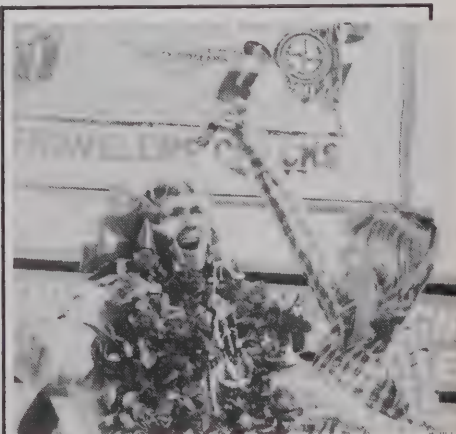
Peter Frampton as Billy Shears, and *rumour* has it that we may also see cameo appearances by the likes of Doris Day, Frank Sinatra, George Burns, and Perry Como! ... When a Kiss fan in Tampa, Florida burned himself seriously trying to breathe fire the way he saw Gene Simmons do it on TV, the Kiss member said, "I'm really sorry about this, and I want to make sure that people don't try it. It took me a couple of years to learn how to do that stuff. You don't just put that stuff in your mouth and shoot fire."



Bob Gruen

As Ivan Kral plays piano, Jay Dougherty hits the drums, Lee Fox attacks the bass, and Lenny Kaye hits a high note, Patti Smith gets her dukes up for a little sparring with guest star David Johansen during Patti's set at the Bottom Line in New York. David was one of the many stars who stopped by to jam with Patti and the band during their 14 sold-out concerts.

"Good evening everybody, we're The Ramones, one, two, three, four!" and so Flo and Eddie started their mad-cap set at the Bottom Line in Greenwich Village during their recent visit to New York. They spoofed the stars — singing "Rock and roll all night and party everyday" as they blew at the flame from their Bic lighters — and generally took on the world of rock from Patti Smith to Joni Mitchell. The audience roared all the way through the set, laughing and stomping their feet as Flo and Eddie poked holes in some of rock's more inflated egos. The audience also appreciated Flo and Eddie's "intermission", in the middle of the set they have the waitresses bring pina colodas in special Flo & Eddie glasses to everyone in the audience.



During the filming of the Carpenters' TV special, Richard Carpenter got a sudden surprise as an impulsive Olivia Newton-John showered him with champagne.

CT•SPINADDICT•SPINADDICT

by
**JAMES
SPINA**

Spinaddict has been in existence long enough now (seven months) so that I'm up to the task of reviewing new albums by artists I've already dealt with before. Repeat performances always have that added dimension of showing how tastes and topics change for the listener as well as the performer. Did Thin Lizzy merely maintain the edge or are new things happening? Can Nazareth stretch it out for another album? Do you still hate Frank Zappa? Can life go on without Jackson Browne? Does Sparks still suck? Rock is anything but static and the evolution of groups is every bit as fascinating as the music they are making at any given moment. That anticipation of an old star finding a new groove is sometimes as exciting as the legacy of past triumphs. Amazing things can happen in the music-cycle. A good new album by someone who flunked last time out might bring you back with new insight to the merits of that previous disaster. A holding pattern can turn you off to music you thought you'd love forever. Bear those ramblings in mind as we delve into this month's addiction renewal.

NAZARETH "PLAY 'N' THE GAME" (A&M) There is nothing really new here but this band still knocks me out. It is a toss up as to which Naz element has more metallic abrasiveness, Dan McCafferty's voice or Manny Charlton's guitar. One of the band's specialties has always been taking material that seems to exist outside of their blast - approach and making it sound even better. This time they do it to The Beach Boy's "Wild Honey" and the result devastates the original. It should be added that Nazareth is one of the few groups that can handle their own production chores. Charlton has a heavy - handed sense of pacing and balance that could keep this unit tearing away at the insides of my cranium for years to come. They haven't failed me yet and that feels good.

DAVE MASON "CERTIFIED LIVE" (COLUMBIA) I wish I could say the same for poor, old Dave. Even putting the blatant copy of the Frampton - Live cover photo aside, this record feels disgusting. There was a time when I

thought Mason was a hugely talented guitarist / singer / songwriter. His first solo album looked like petrified puke but all the rest have sounded like it. None of these songs adds anything to the previous studio versions and some have already seen live - recorded treatment before. Whatever happened to the temperamental Mason who participated on the first two Traffic albums? If he's still around he had better destroy this manufactured clone immediately.



SPARKS "BIG BEAT" (COLUMBIA) The Mael brothers have an irritating knack for doing things quick and fast. Unfortunately groups like Quick and Fast can do it better than them. I have to admit that I once belonged to their fan club but it's more fun being one of their "pan club." These sissies deserve all the deriding they can get.



FRANK ZAPPA "ZOOT ALLURES" (WARNERS) Too bad this isn't Zappa's first LP. Then I might have liked him from the start. Tons of top-notch guitar playing (wonder if he still uses a Hagstrum?) The vocals still sound like

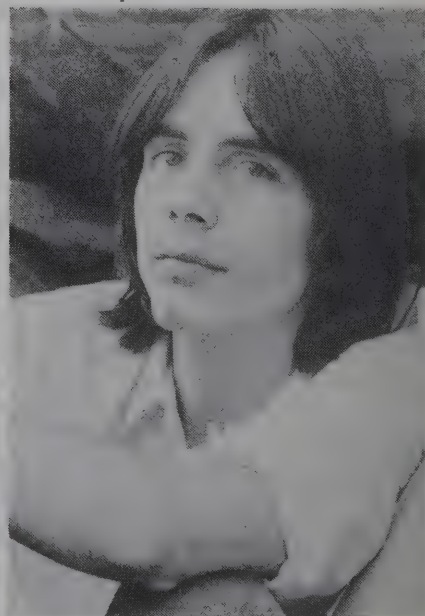
campus - freak - outs warmed over from 1969 but I couldn't resist a chance to say something kind about someone I've never respected before.

SLY AND THE FAMILY STONE "HEARD YA MISSED ME, WELL I'M BACK" (EPIC) Heard what you've done. You're still missing.

ALLMAN BROTHERS "WIPE THE WINDOWS..." (CAPRICORN) This live collection actually has a much longer title but I'll be damned if I'm going to waste my time typing it out. Suffice to say that this peach dried up long before Cher and drug snitching entered the picture.



JACKSON BROWNE "THE PRETENDER" (ASYLUM) I'd really love to hear Nico sing these songs ... or Gram Parsons ... or Paul Kossoff or The Jackson Five ... or Stonewall Jackson ... or The Dave Clark Five. Someone really sad or really funny, instead of someone pretending to be a person. However, the Landau production is impeccable.



BUDGIE "BANDOLIER" (A&M) Now that everybody has latched on to Thin Lizzy it's time to turn our attentions to another British band that has been undiscovered for far too long. Budgie are a tortuously loud power-trio that could scrape the skin of an

elephant. They remind me of my all time fave trinity, Blue Cheer, mostly because of Burke Shelly's banshee vocals and guitarist Tony Bourge's ability to make his guitars sound like the main prop from the "Texas Chainsaw Massacre." In a recent concert appearance, Patti Smith made the point that nobody is grinding out those 10-minute songepics that so shaped our 60s 'sister ray'ish sub-cultures. Budgie can take fine exception to that complaint. Each song makes its point about 50 times before giving out in metallic exhaustion but the redundancy is magnificent. And surprise, surprise ... the Budgers have a nasty knack for putting across the occasional ballad in much the same manner that Hendrix used to turn an odd "Wind Cries Mary", turn. And the last laud goes for Budgies' ability to think up tricky song titles in the Arthur Lee-Love tradition that often have nothing to do with the dirt of the actual song.

DIRTY ANGELS "KISS TOMORROW GOODBYE" (PRIVATE STOCK) OK, New York, what have you got for us this month? How about a raunchy little band that has in its possession one of the finest little tidbits about getting that precious radiowave airplay. Dirty Angel's "Radio" rocks far above anything in that genre (previously attempted by The Modern Lovers and The Raspberries to name a few) and the rest of the disc is also pretty hot stuff. I'm always a bit finicky about groups getting their picture right out there on the cover of their first disc and Dirty Angels do it with a snazzy class that even one-ups the black and white Ramones classic stance. Good sounding record and a good feeling sleeve. Rookies of the month.

KISS "ROCK AND ROLL OVER" (CASABLANCA) If you're still looking for the real Kiss after the "Destroyer" abomination look no more. This music could make it without makeup and I'm sure they are just itching to try that out.



How do I attempt to rate the current rash of greatest hits albums? Quickly!

SNAKES AND LADDERS * THE BEST OF THE FACES (WARNERS) Worth it for the pacing and the in-

clusion of some songs that have never graced an LP before.

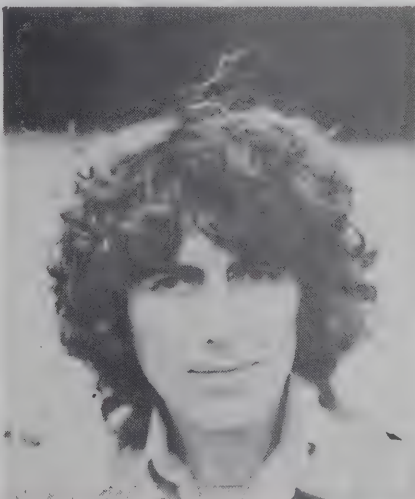
JIMMY CLIFF "IN CONCERT THE BEST OF" (WARNERS) Dedicated reggae nuts tend to be put off by Cliff but I think that's only because he goes beyond the limits of the Cari-beat, often flirting with pleasant strains of tight R&B production ploys and incandescent Americanized folklore. All the selections qualify as his best and the added dimension of being recorded live (by Andrew Loog Oldham no less!) should be followed by other artists trying to compile hits while still giving their fans something more.



THE BEST OF GLEN CAMPBELL (CAPITOL) The innersleeve interview by Ben Edmonds actually convinced me that this guy has a mighty pleasant track record.

LEO KOTTKE "1971-1976" (CAPITOL) Who?

GEORGE HARRISON "THE BEST OF" (CAPITOL) What's the bet that even George hates it.



LOGGINS & MESSINA "THE BEST OF FRIENDS" (COLUMBIA) When your mama don't dance your kid can't rock 'n' roll. I spent many a sleepless night worrying that the girl I loved actually liked these relics from Pooh -

pooh corner. I think that on the day she realized L&M were deadbeats the marriage plans started rolling.

WAYLON JENNINGS "WAYLON LIVE" (RCA) I honestly believe that Jennings is the finest country - rocker alive today but this disc could have me dead wrong. Turn up the growl.

MIKE BERRY "ROCK'S IN MY HEAD" (SIRE) All of a sudden everywhere you turn someone is resurrecting Buddy Holly. Now Berry isn't one of your stock bandwagon - jumpers. This British dude is truly enamored with the Holly legacy and this disc is probably the next best thing to actually going out and buying some real Holly. Even the berry originals sound good enough to wear hornrims. And when Berry isn't busy paying tribute to Buddy he spends his time outdoing Elvis ala "Don't Be Cruel."

DEEP PURPLE "MADE IN EUROPE" (WARNERS) How to perform equicide on a dead horse in five dullific songs.

FUNKADELIC "HARDCORE JOLLIES" (WARNERS) Brought to you in a continuing effort to find at least one black group a month that doesn't give a damn about disco. Leader George Clinton makes Jimi Hendrix sound like Leo Kottke and we all know who he is, right?



By the time you read this the new Nils Lofgren LP should be ready. I hear it contains a cover of Keith Richard's "Happy" and I'm almost sure it will be one of the most talked about and listened to albums of 1977. At the start of this Spinaddict I talked about the divine tension that builds while waiting for a new release from one of your favorite artists. Nils is the kind of star I could interview everytime he comes to town and still not get bored. I've seen him at his best (The Bottom Line) and at his worst (My Father's Place) and he never ceases to amaze me. Wonder if Lisa would mind a whole Spinaddict devoted to his next one. Wouldn't that be self - torture if I found out I hated it?□



Bev Bevan • Jeff Lynne • Hugh McDowell • Melvyn Gale • Mik Kaminski • Richard

Further Adventures Of **THE ELECTRIC LASER ORCHESTRA**

by Richard Robinson



andy • Kelly Groucutt

The Electric Light Orchestra is a real second generation band. They carry on the spirit of the ram-bunctious and legendary Move who tickled critics and terrorized audiences in the late 60s when they smashed TV screens between songs and threw tomatoes at the front row. There isn't much about the Move musically in ELO except that they now perform "Do Ya," a minor U.S. hit for the Move. But the spirit of

adventure with which ELO approaches their performances is reminiscent of the Move's attitude and former Moves Jeff Lynne, Bev Bevan, and Roy Wood participated in ELO's first incarnation back in 1972. Since then Lynne has assumed control of ELO and worked the band forward into the enviable position of having four gold records.

Lynne and Bev say they don't miss the craziness of the Move. "Not really. It was fun sometimes, but it got dangerous too. Especially smashing TV sets, with glass flying all over the place. We didn't think we were being theatrical. It was a fun thing, really; also we had a manager who was really crazy. None of it made any sense really. It was just something that was topical, to be talked about.

"Now we come on with a straight, more sophisticated show," Lynne remarks. While "straight" and "more sophisticated" don't exactly describe ELO's performance, they are a fair assessment of how far ELO has come since Lynne's Move days. While he says, "people like to pigeon-hole things. I think our music borders on a lot of styles," many critics refer to ELO as classical rockers because of their use of Beethoven and other dead composers, their violin and cello section, and their use of members of symphony orchestras and opera companies on their albums. Truth is that ELO has maintained a firm foothold in rock, or else something's going on with rock fans who spent more than \$10 million last year buying ELO albums and concert tickets.

The present ELO line-up is a stand-off between rock and classical talent. Jeff Lynne, lead vocals and guitars; Bev Bevan, drums; Richard Tandy, keyboards; Kelly Groucutt, bass and vocals; Mik Kaminski, violin; Melvyn Gale, cello; and Hugh McDowell, cello. "We all really like each other," Lynne says. "It took us a while to find the right combination of people, but now the inner harmony extends also to our roadies, our sound and light men, our management, the record company — everybody around us is our organization." Lynne adds: "The string section is all classically trained. I only know a few classical pieces."

A third important element in ELO's live appearances is their visual

presentation. The group was an early experimenter with novel effects and their use of lasers is popular with their audience. On their last tour, a huge hot air balloon rose behind the stage at their outdoor dates and was used to bounce a shower of green laser beams on the audience.

"When we tour this spring we'll have a much bigger stage show," says Bev Bevan. "Mostly more lighting effects and more lasers. The laser show is really popular.

"The funny thing is, we just started with a couple of lasers a year ago, and it's built up now to where it's a major part of our show. And we never thought that an elaborate light show was playing on the name of the group until someone brought it to our attention. Really, it just never occurred to us before.

"And," he says with a laugh, "the only place we weren't allowed to use the lasers was in 'swinging' London."

Although the band is English, Bev says they feel like an American band. "Everything is plainer with America in mind. It's not just the money we make here, although obviously it's important because otherwise we couldn't afford to put on the shows we do now. It's just that America accepted us straightaway. They liked us before anybody else did."

Part of that liking comes from their live laser show, part from their musical combinations, and part from their ability to write or concoct hit records: singles like *Roll Over Beethoven*, *Showdown*, *Can't Get It Out Of My Head*, *Blue Boy*, *Evil Woman*, and *Strange Magic*; albums like *Ole ELO*, *Eldorado*, and *New World Record*.

The men of ELO are certainly not rock and roll rebels. They concern themselves with making music and presenting it as entertainingly as possible. They've been tremendously successful at that. But still it's nice to know that somewhere in the ELO family tree lurks the spirit of the Move. As some scribe at United Artists Records wrote in the ELO bio, "unlike many other English rock groups, ELO does not throw television sets out of windows..." No, they probably don't. But it's nice to know they got where they are today by occasionally ramming their boots through TV sets. □



Bob Gruen

There would literally have been no CBGB scene in New York if it weren't for Television...

TELEVISION IS WATCHING YOU

by James Wolcott

On the albino-white walls of my apartment I've tacked up some CBGB mementoes: a photograph of Jonathan Richman ducking a flying bottle, a small Talking Heads poster, a picture of Patti Smith in a virginal white dress and anklet socks, and a xerox of a Patti Smith / Television poster, in which Patti looks ... um, abused ... like a battered runaway in an Odyssey House ad, and Television—

Well, Television in this early photo looks like something which slithered out of a witch's womb. Richard Lloyd (guitar) has scratchy cream-blond dyed hair, Tom Verlaine (guitar) is holding on to a portable TV with Richard Hell (bass), and Hell, with his piss-tired eyes and electroshock hair looks like an escapee from Creedmoor; to the right of the image Billy Ficca (percussion) stands tough, with drumsticks stuck in his pants. In this photo, Television doesn't look like

a rock band, they look like a squad of droogies who would ransack your apartment and leave crayoned graffiti on the walls.

And yet there literally would be no CBGB scene in New York if it weren't for Television: it was Verlaine and Lloyd who originally conned — I mean persuaded — Hilly Kristal to let a rock band play there, and TV played when the bar was nothing but dog dung, broken bottles, and reeling, vomiting winos. When I first saw Television in performance, they were playing a weekend gig with a semi-notorious skinny raven-haired singer named Patti Smith, who caused palpitations with just a toss of her head. Richard Hell snarled and pounced, Verlaine ripped through his solos like a bat with flaming wings, and the songs had provocative titles—“(The Arms of) Venus de Milo,” “Love Comes In



Every performance became a must-see event...

Spurts" — but I was so spellbound by Patti S. that Television stayed at the periphery of my vision. It wasn't until a night at a 23rd Street bar named Mother's that their image came in crisp and clear.

Lou Reed and his constant companion Rachel sat at a table with Richard Robinson and myself, and throughout the evening Lou grumbled and bitched about everything and nothing, like a sailor with a sore case of the clap. When Television did its version of Dylan's "Knockin' on Heaven's Door," Lou finally made a grouchy exit, but some loose voltage of rancor hung in the air, and when TV concluded with its anthem "Kingdom Come," the song surged with angry force. Towards the end of the song, Verlaine broke a string, then methodically broke every string, snapping them with stern malicious delight; he then laid his guitar down, and went to his amplifier and began slamming it against the wall, slamming it hard and obsessively, with the manic cool of Steve McQueen assaulting a pillbox in "Hell Is For Heroes." The band kept playing, Verlaine kept pummeling the amplifier, and, finally, Verlaine abandoned the battered amplifier and sauntered off stage and the kingdom come was spent.

After that, every performance became a must-see event: when Television played a weekend with la belle, la real swell Talking Heads (by this time Fred Smith replaced Richard Hell, who had gone on to the Heartbreakers); when they placed CBGB's on New Year's Eve and Patti joined in on "Psychotic Reaction;" when TV played a college gig at Hofstra and held forth on that large stage with a stark, imperial vulnerability. During this ascent, Television released a 45, "Little Johnny Jewel," which is watery compared to the live version, but sounds unforgettable on the CBGB jukebox; with quarter after quarter pumped into the juke, "Little Johnny Jewel" served as an invaluable advertisement for the band.

Now, happy occasion, Television has released its first album on Elektra-Asylum, tentatively titled "Marquee Moon" or, more likely, "Elevation." (My favorite title is one they rejected — "See No Evil.") With eight songs, it's a lengthy album — about 45 minutes — but it never sags into boringness or stretches itself strainfully. As sound, the album is a fine steel mesh: the guitars have a tense, tight clarity and Ficca's drumming (which is often muffled on the CBGB stage) is quick and crisp.

Though a number of legendary Television songs are not here — hopefully "O Mia Amore," "I Don't Care," "Kingdom Come," and abandoned beauties like "Bluebird," "Double Exposure," and "Judy Says" will appear on forthcoming LPs — the songs included are stainless selections. They are: "Friction," "Prove It," "Torn Curtain," "Guiding Light," "See No Evil," "Venus de Milo," "Elevation," and "Marquee Moon."

Of them, at least four are New York



Ida S. Langsam

"Venus di Milo" is to Television what "Lady is a Tramp" is to Sinatra...

rock classics. "See No Evil" has propulsion, a beautiful solo by Richard Lloyd, some nifty lyrics ("I get your point," sings Verlaine sarcastically, "You're real sharp"), and I love the way Verlaine's voice does a soaring screech at the fadeout. The wistful, passionate "Guiding Light" is the most moving elegy since Hank Williams was so lonesome he could cry. And hardcore Televisionaries will be pleased that "Venus de Milo" is on the album; it's to Television what "The Lady Is a Tramp" is to Sinatra — a signature song. Like "Tramp," it wears well: I've heard "Venus de Milo" at least 70 times and have yet to tire of it.

But the LP's masterwork is "Marquee Moon." It begins with guitars calling to each other like voices across the railroad tracks; there's a long serpentine solo by Verlaine and near the end the guitars shimmer and cry like dolphins at play. As for the lyrics, in a slightly sozzled interview with Verlaine and Lloyd in Punk, Verlaine says, "They're just an atmosphere. That's the whole thing. I mean, you don't have to say what you mean to get across." And Lloyd says: "It's like you say five words and you only mean the sixth." Verlaine: "Right."

Except for "Venus," "Marquee Moon" has the best lyrics on the album, particularly when Verlaine, teetering on the edge of the inexpressible, sings, "I was listening, listening, to the rain/I was hearing something else." Those words may look prosaic on the page but when sung, it's as if a landscape is being stretched out before the listener — a landscape hidden in a mist. The song fades on Verlaine's vocal but even as the needle lifts from the

groove, the song plays on, unfolding endlessly in silent space.

A sensational album, maybe even a great one: too early to tell right now. As this is being written, I've only heard the album twice on tape when Tom and Fred played it for Lisa, Richard, and myself at the Robinsons' sprawling Xanadu apartment. When it's finally on record — and by the time you read this sentence, it will be — it will have a fuller presence, and speculation can commence on whether the album is a dwarf star, a star, a nova, or a super-nova. Of course, there will be those who will say none of the above, that TV's LP represents yet another diabolical attempt by New York rock writers to foist an underground band down the wallets of unsuspecting teens. Ignore such people. They're just slurks who should be doing something useful with their lives, like digging for earth-worms.

No, it's best to approach the band without preconceptions, without expectations. Act as if you've just tuned in and don't have a TV Guide handy: spin the dial until you get the image you want; let the light fill the room. I hope the album is finally called "Elevation" because in the 19th century, "elevation" was another term for opium, and Television at its ferocious best — when Verlaine and Lloyd with their eyes closed are driving the guitars into the stratosphere — has the same soaring euphoria.

"The patience of a poppy," wrote Jean Cocteau. "He who has smoked will smoke. Opium knows how to wait." So does Television; and right now Television is in the shadows, waiting for you. □

THE BLUES HAD A BABY AND THEY NAMED IT ROCK 'N' ROLL

by Richard Robinson



David Gahr

Johnny Winter, James Cotton, and Muddy Waters pose for a photo after finishing the sessions for Muddy's new album.

"I first met Muddy Waters down in Austin, Texas," says Johnny Winter. "I was playing a lot of r&b music — dance music with go-go girls — and I decided to quit all that and start playing what I wanted to, which was blues. I was working at this hippie club, The Vulcan Gas Works, and Muddy came in there. Muddy played a set and we played a set. I had my camera around my neck and I had my recorder set up there to record everything he did. The first night I was disappointed. Muddy wasn't used to playing for white kids. The kids were ready but Muddy didn't know they were ready. These kids were really turned on by blues. But Muddy and his band — mostly his band, because Muddy didn't come out in those days until he thought he should — the band played lousy James Brown stuff, early disco and then Muddy

would come on, figuring the young white hippies ain't gonna wanna hear no real blues. So he was trying to do kinda like a soul thing.

"Then I came on with my band and I was doing the songs that Muddy used to do. I was doing the real blues thing. And we went over better than Muddy. We had a two night engagement. Friday night Muddy did soul and I did the thing I thought Muddy would be doing. What happened is that Muddy didn't go over at all and we did. Muddy is a smart person and he figured, well, this white boy is doing stuff that I can do. He even told me that himself. After he got through with the set, he said, 'Boy, you remember more of my songs than I do.' I said, 'No, you could do it too, you're just doing the wrong thing.'

"So the next night, Muddy started really play-

ing straight blues. Everybody in the place went nuts. They went wild, loving everything he did. That's where Muddy and I started to be friends."

Johnny and Muddy's friendship grew from that first meeting in 1968. Late last year the possibility arose of their doing an album together. The result, produced by Johnny and spotlighting Muddy, is "Hard Again" (Blue Sky Records), an enchanting blues set with Muddy on vocal and guitar, Johnny on guitar, and James Cotton on harmonica. James Cotton was a natural addition to the sessions; he was harmonica player with Muddy for 12 years. "I'm very pleased I did the album," says Muddy, "because I did it with a person I liked, with Johnny Winter. And when we got together and planned to do it, we asked James Cotton to play harp. Also on the session were Pinetop Perkins on piano, Bob Margolin on guitar, and Willie 'Big Eyes' Smith on drums from my band, and James Cotton's bass player Charles Calmese."

In producing the album, Johnny worked today's high-technology studio techniques in combination with the roomy, monophonic sounds found on early blues and country-billy records. This included having Muddy's voice come through a small guitar amp in the studio so the musicians could hear him singing without wearing headphones. Muddy wrote the songs for the album and within three days it was completely recorded. One song, "Can't Be Satisfied" features Muddy singing against Johnny's acoustic guitar. Describing the sound they got on this song as "some of my first beginning stuff,"

Muddy says that he was on his way out of the studio to catch a plane when Johnny asked him if he'd sing some acoustic numbers.

The LP title, "Hard Again," is an apt description of the sound and feel on the record. As you listen to it, you can close your eyes and imagine you're there, sitting on a stool in the studio, listening to Muddy, James, and Johnny trade blues riffs as they rock through "Manish Boy," "Cross Eyed Cat," "Deep Down In Florida," and the exceptional "Blues Had A Baby (And They Named It Rock & Roll)" which Muddy says was inspired by Brownie McGee.

"We got a really live sound on the album," says Johnny. "We did have a lot of things that weren't pure and clean and beautiful stereo-wise, but all of us felt better with the final sound on the record than if we'd tried to keep the instruments separated."

"We may go out for a four week tour with the same people that are on the record, if we can round 'em up," says Muddy. Johnny also hopes the tour will become a reality. He says that it would give him a chance to play some blues with the focus on blues rather than his high powered rock sets which he's toured with recently.

"I'm very much happy with the album. I think it's a great album," says Muddy, veteran of lots of albums from the days when Alan Lomax recorded him for the Library of Congress through his stint with Chess Records in Chicago to Blue Sky Records. "I was either going to call it 'Hot Again' or 'Hard Again,'" muses Muddy, "but when I heard the takes back at my manager's office, I knew it had to be called 'Hard Again.'" □



COLUMBIA RECORD & TAPE CLUB now invites you to take

Any 6 records or tapes \$1⁶⁹

if you join now and agree to buy 6 more selections (at regular Club prices) in the next 2 years

Yes, it's true! You may have any 6 of these selections for only \$1.69. Just mail the application, together with your check or money order for \$1.69 as payment for your first 6 records or tapes. In exchange

You agree to buy six selections (at regular Club prices) in the next 2 years—and you may cancel membership at any time after doing so

Every four weeks (13 times a year) you'll receive the Club's music magazine, which describes the Selection of the Month for each musical interest... plus hundreds of alternates from every field of music. In addition, up to six times a year you may receive offers of Special Selections, usually at a discount off regular Club prices.

If you wish to receive the Selection of the Month or the Special Selection, you need do nothing—it will be shipped automatically. If you prefer an alternate selection, or none at all, simply fill in the response card always provided and mail it by the date specified

You will always have at least 10 days in which to make your decision. If you ever receive any Selection without having had at least 10 days in which to decide, you may return it at our expense, for full credit

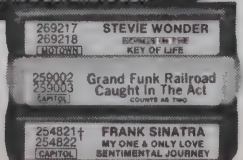
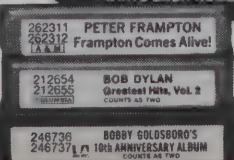
Your own charge account will be opened... the selections you order will be mailed and billed at regular Club prices, which currently are: 8-track tapes and cassettes, \$6.98 or \$7.98; reel tapes, \$7.98; records, \$5.98 or \$6.98—plus shipping and handling. (Multiple unit sets and Double Selections may be somewhat higher.)

You'll be eligible for our bonus plan upon completing your enrollment agreement—a plan which enables you to save money on all future purchases. So don't delay. Act now!

NOTE: all applications are subject to review and Columbia House reserves the right to reject any application.



SELECTIONS WITH TWO NUMBERS ARE 2-RECORD SETS OR DOUBLE LENGTH TAPES, AND COUNT AS TWO SELECTIONS. WRITE EACH NUMBER IN A SEPARATE BOX



COLUMBIA RECORD & TAPE CLUB Terre Haute, Indiana 47811

I am enclosing check or money order for \$1.69 as payment for the 6 selections indicated here. Please accept my membership application under the terms outlined in this advertisement. I agree to buy 6 more selections (at regular Club prices) during the coming two years—and may cancel membership any time after doing so. I am interested in the following type of recorded entertainment (CHECK ONE):

- ☐ 8-Track Tapes ☐ Reel Tapes
☐ Tape Cassettes ☐ Records **5VF/12**

Write in numbers of the 6 selections you want

MY MAIN MUSICAL INTEREST IS (check one):
(But I am always free to choose from any category)

- ☐ Easy Listening 2 ☐ Teen Hits 7 ☐ Classical 1
☐ Country 5 (no reel tapes) ☐ Jazz 4 (no reel tapes)

☐ Mr. ☐ Mrs. ☐ Miss
(Please Print) First Name Initial Last Name

Address..... Apt. No.....

City.....

State..... Zip Code.....

Do You Have A Telephone? (Check one) ☐ YES... ☐ NO

APO, FPO, Alaska, Hawaii, Puerto Rico: write for special offer
175/377

† Available on records and 8-track tapes only

* Selections marked with a star are not available in reel tapes



The Jonathan Richman photograph.

JONATHAN RICHMAN UPDATE mini-interview

by Trixie A. Balm

Gleeful as trick - or - treaters, NY's rock elite — the celebrated, legendary, past and future famous; press people dedicated to the rock con-

tinuum — in addition to hundreds of true - believing fans, everyone steered clear of Peter Frampton at the Garden one chilly Saturday night last

October. Instead, they all flocked to see Jonathan Richman and the Modern Lovers in all their newly - formed glory.

Puzzled at first, most everybody in the sold-out Town Hall audience warmly greeted Jonathan and his virtuoso band: bass violin player Curly Kenanen, ace riffin' rhythm guitarist Leroy Radcliffe, and especially commendable percussionist, D. Sharpe (as in "#") — a player whose revolutionary arrangement of his drum kit effected extraordinary results, subtly, like all good strokes of artistic innovation).

Sure, people laughed and had a good time in general nightlong — partially because Jonathan Richman's new material, starting with, say, the *Jonathan Richman and the Modern Lovers* LP released on Beserkley this year, makes the grade

on a more precious, more whimsy-filled plane. This tour around, Jonathan and the band played so low that everybody was forced to be "respectful," as Jonathan wished, and listen closely to the many acoustic wop - op - shoo - bop tunes, the newer numbers lyrically resembling a "Gradeschool Emily Dickinson," as several folks remarked. Big hit of the night was "Ice Cream Man," which also served as a wonderful, side-splitting *fourth* encore!

An even newer Jonathan Richman and the Modern Lovers album (also on Beserkley, as of yet untitled), which will probably be released by this story's publication date, was recorded in an ordinary common tiled 'n' fixtured bathroom in San Francisco — backtracking to echoes of the past, Sun Studio slapback.

While they were appearing in New York for the show, I jotted down a brief questionnaire for Jonathan and asked the publicist, Ken Baker, to see whether the usually interview-shy R&R Bostonian, Mr. Richman, would please reply. Sure enough, a month later, by mail, Jonathan answered, in his own handwriting (a legible, compact script — lotsa printed letters, not all connected: in-

dicative of a creative, culturally inclined mind, according to graphology guides). As of yet, face-to-face interviews aren't on Jonathan Richman's — or his manager's — agenda.

So keep listenin', fans, and let Jonathan Richman's goodhearted earnestness and love infuse ya musically, with humor and love. Just like '67 all over again, I imagine — almost ...

DID YOU EVER:

A.) Dream about becoming a rockstar and whatnot (singer / guitarist / songwriter, group leader, intercontinental cutup and cult idol...)??

Maybe once or twice but I can't ... well, yes I can remember. I did, yes.

B.) Consider a career in tractor / trailer driving or air conditioner maintenance??

Naw.□

C.) Live outside of New England for any prolonged timespan — other than living at / around Berkeley, Calif.??

In N.Y.C. from summer '69 to Spring '70. In L.A. and Europe for a while too.

D.) Sing in the Sunday choir?

Nope.

E.) Get spanked in school?

Naw, well once but the teacher didn't really mean it.

F.) Shin up a rubber tree?

Not yet.

WHAT ARE YOUR VIEWS / FEELINGS ON:

—Love and marriage ... fact or canard?

Love is a fact. What's a canard?

— The modern world and the old World now, 5 years after the songs were cut?

I love nature & I also love being right here right now.

— Extra Terrestrial Intelligence ...

Seen any cool (or blazing) UFO's lately?

Haven't.

HOW DOES THE FULL MOON AFFECT YOU?(IN 25 WORDS OR LESS)

I can't tell.

(One thing's for certain: Jonathan Richman, man of few words, is living proof that you don't have to be a lunatic to be redemptively looney!)□

MAKE EXTRA CASH NO REAL "SELLING" JUST SHOW THIS SAMPLE WE GIVE YOU FREE!

TAKE EASY FAST ORDERS FOR MUCH WANTED PERSONALIZED METAL SOCIAL SECURITY PLATES

If you want to make extra cash easy in spare time, we'll send you a complete compact money-making outfit ... which includes an actual sample engraved Plate, Carrying Case, Emergency Card and 8-Year Calendar, plus everything else you need to start taking orders and making money from the very day you receive it. This complete Outfit is yours ABSOLUTELY FREE and entirely without obligation. Just show it to everyone. They'll be amazed and delighted by the low price ... only \$2.00 each ... especially when they discover that they also get a smart Carrying Case, an Emergency Card, and an exclusive 8-Year Calendar ... all FREE! You make \$1.00 profit on every order. Take as many as 15 or more orders in an hour — make \$15 or more in every spare hour that you show this sample. To get your money-making Outfit by return mail ... entirely FREE ... just fill in and ...

©1973-5 ENGRAVAPLATES® JACKSONVILLE, FL. 32207

MAIL THIS COUPON TODAY!



Zodiac Styles

Carrying Case and
Emergency Card
FREE
with Each Plate

2-Flag Style

Exclusive
8-Yr. Calendar
FREE with Each
Plate

Also
Nude Styles
Canadian
Styles

Engravaplates, Dept. 121
Box 10460, Jacksonville, Fla. 32207

Please rush me FREE Order-Taking Outfit with an actual sample so I can begin selling Personalized Social Security plates for spare-time income.

Name(print) _____

Address _____

City _____ State _____ Zip _____



BEST FLEETWOOD MAC EVER

An Interview With Mick Fleetwood

— by Jim Girard —

Speak about Fleetwood Mac these days and you are liable to set off a series of long-winded, laudatory extrapolations about how diverse, fussy, complex and inspiring the five members really are. All that from people who have probably never even seen the band play live. This is especially true in the music business (within these very pages over the last several issues, thousands of words have been written about the band). This is a time when rock writers and music business people are cramming for finals — just trying to brush up on their Fleetwood Mac history.

It is, you see, quite unhip to NOT be aware of the band that rose to un-

paralleled heights this past year, after knocking around the minor leagues (so to speak) in various aggregations for the past nine years. Rock writers especially get insecure about not being aware of the varied past this band led by Mick Fleetwood and John McVie has had.

Currently, Christine McVie (a member of the band for the past four and a half years), Lindsey Buckingham and Stevie Nicks are the other members of the band. It is this lineup that produced last year's monster album, entitled FLEETWOOD MAC, and has recently released their second album RUMOURS. Mick Fleetwood has considered using his gold records for doorstops, as the continued

success of the band is inevitable.

In the following interview, leader and drummer Mick Fleetwood tells HIT PARADER about his band, his long-time relationship with bassist John McVie (the "Mac" in Fleetwood Mac) and the various things that make Fleetwood Mac an entity in and of itself:

HP: Now that the band has finished RUMOURS, could we talk about the how and why of the album taking so long to finish?

Mick: Well, when we started the album RUMOURS there were a lot of things going on in the band — for everybody in-

volved. Needless to say, it was a very strange time. Things weren't all that bad with all the personal problems, but needless to say, things just took a lot longer than expected as a result. Lindsey and Stevie broke up, John and Christine had broken up and I was going through some changes too.

Then, after two months of laying down basic tracks, we went back on tour for a while. Luckily, sometimes when you overwork at something and don't get away from it, you get to a point where you lose it. That didn't happen with us this time; everything we did just kept getting better and better. Since all of the original tracks were done in the first two months, the initial vibe of the album is still there. The energy isn't gone. It hasn't been tampered with. Mainly, there were a lot of strong feelings going on in the band, and then on the album. Unwittingly, the songs and moods on RUMOURS are connected to what various people in the band were going through. From that point of view, this is a very emotional album; more than the last one.

HP: RUMOURS was amazingly expensive to record I hear.

Mick: We worked on the album for over six months physically, but we worked on it for over ten months in total. We spent a lot of time on the album and it cost us a lot of money, yeah. However, we didn't compromise anything on the album. We got past the point of worrying whether or not things cost too much. We didn't want to quit until everything was as right as it could possibly be.

One reason we were able to work on RUMOURS as long as we did was because the FLEETWOOD MAC album was selling so sensationally and it allowed us to keep working on the new one. If we would have put out the new album when we were supposed to, we would have killed the sales of the FLEETWOOD MAC album and there was no point in doing that. It is still selling a lot, although it is starting to drop off now.

HP: I would imagine that RUMOURS is more together musically because the band has actually played together for over a year now, whereas with the last album you were only together a few months.

Mick: That's true because we had also been through a lot together on a personal level. The moods on the album are radically different; there's a hell of a lot of variation. It's really good, I think.

We didn't use any outside musicians and there are no strings or anything; it's a total Fleetwood Mac album. We paid a lot of attention to keeping the original way we made the tracks and we didn't overdo anything.

HP: The single from the album was released before the album ... Why was that? "Go Your Own Way" is from the album, but the "B" side is "Silver Springs" and it isn't on the album.

Mick: The album was taking so long to get out, we wanted to put the single out before Christmas. It's a number of Lindsey's and I really think it's great.

Rising to unparalleled heights after nine years in the minor leagues.



When we started the album "Rumours" it was a very strange time.



As for the flip, well, that's Stevie's song. It's a really long song that she'll be doing onstage this tour. "Silver Springs" is something that couldn't go on the album because it was long — you can't start putting too many tracks on an album without reducing the quality of the sound. So, it was a neat way to get the song out and let people hear it.

HP: Now that the band is so successful are you going to change your stage show at all and get really show biz?

Mick: (Laughs) Well, we are going to put on a two-hour set, a longer show. We need the time, as we are a band with three songwriters now. We need that long so everyone can get a fair crack at the whip. On our last tour we got a good spot in the shows, but we weren't always headlining. Now, we'll be headlining all the time and we can get into all the things we wanted to last tour.

HP: But are you changing the staging at all? Christine is sort of hidden behind her equipment onstage and in a big hall that's a drag.

Mick: I know what you mean exactly. We are probably going to get risers that are at a slight angle — not a throne or anything — but just so her equipment can be out of her way. We also might get an acoustic piano and put it at the other side of the stage; Christine is really at home on a regular piano. Now she is stuck behind a wall of organ equipment and what not.

Also, a few new backdrops and some bigger lighting equipment will be used.

Plus, we are rehearsing for three weeks straight before we go on tour. Our first date is February 22, I think. We're going to do a mammoth U.S. tour and then go to England and Europe for a short summer tour.

HP: Are you happy with the growing interest in Fleetwood Mac's lp catalogue? I mean, ALL of your older albums are getting picked up now and people are getting into the older stuff.

Mick: Well, I am very pleased with everything the band has ever done. Besides, we could always turn around and learn some of the older numbers to do onstage now — if there was an interest.

HP: You mean the other members wouldn't mind playing, say, a Peter Green song or something by Jeremy Spencer?

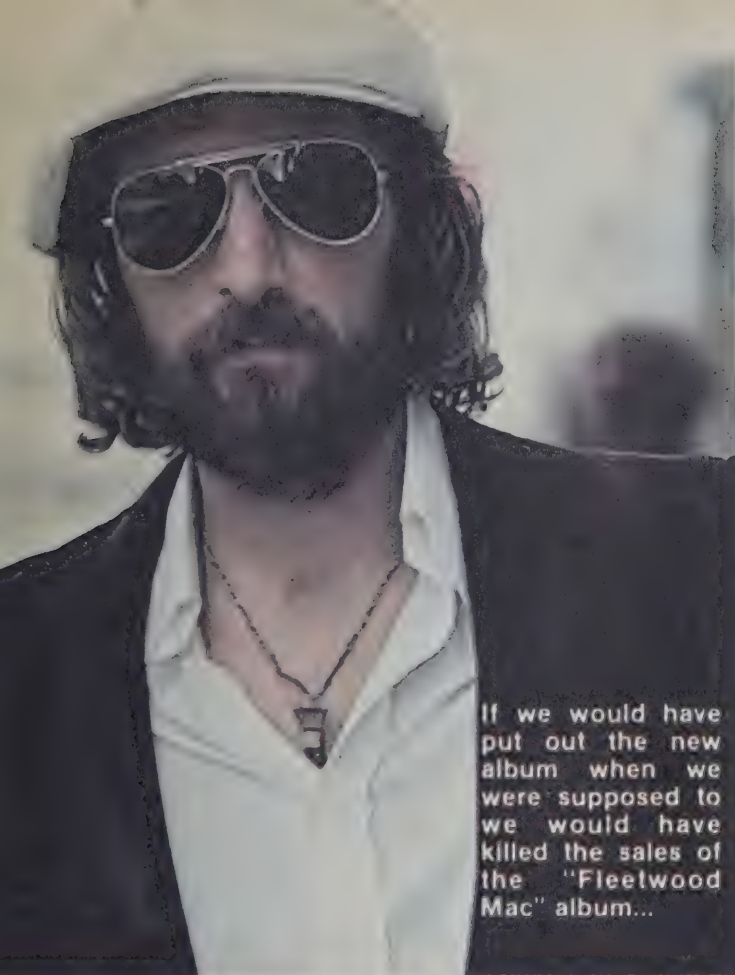
Mick: No, not at all; that is something that's always open. The only thing to be taken into consideration is how a particular number would work into our new format. A certain number might not gel too well with our other songs. But if people would really get into an old track from a Fleetwood Mac album, then we would certainly try to please them.

HP: Speaking of older albums, what is your favorite Fleetwood Mac album from previous versions of the band?

Mick: I really like MYSTERY TO ME as an album. That definitely would be one of the more recent ones that I could reflect on and listen to. In fact, I like MYSTERY TO ME more now than I did when we cut



The new show gives everyone time for their music.



If we would have put out the new album when we were supposed to we would have killed the sales of the "Fleetwood Mac" album...

it. Then I also like THEN PLAY ON, just for sentimental reasons I think. That album maintains an attitude of freedom that's hard to pin down.

On the other side, I sort of think PENGUIN is one of our albums that doesn't flow that well as a whole. It's one of my least favorite.

(continued on page 62)



We are going to put on a two-hour set, a longer show. We need the time...



GEORGE HARRISON

"Cute Again"

by Lisa Robinson

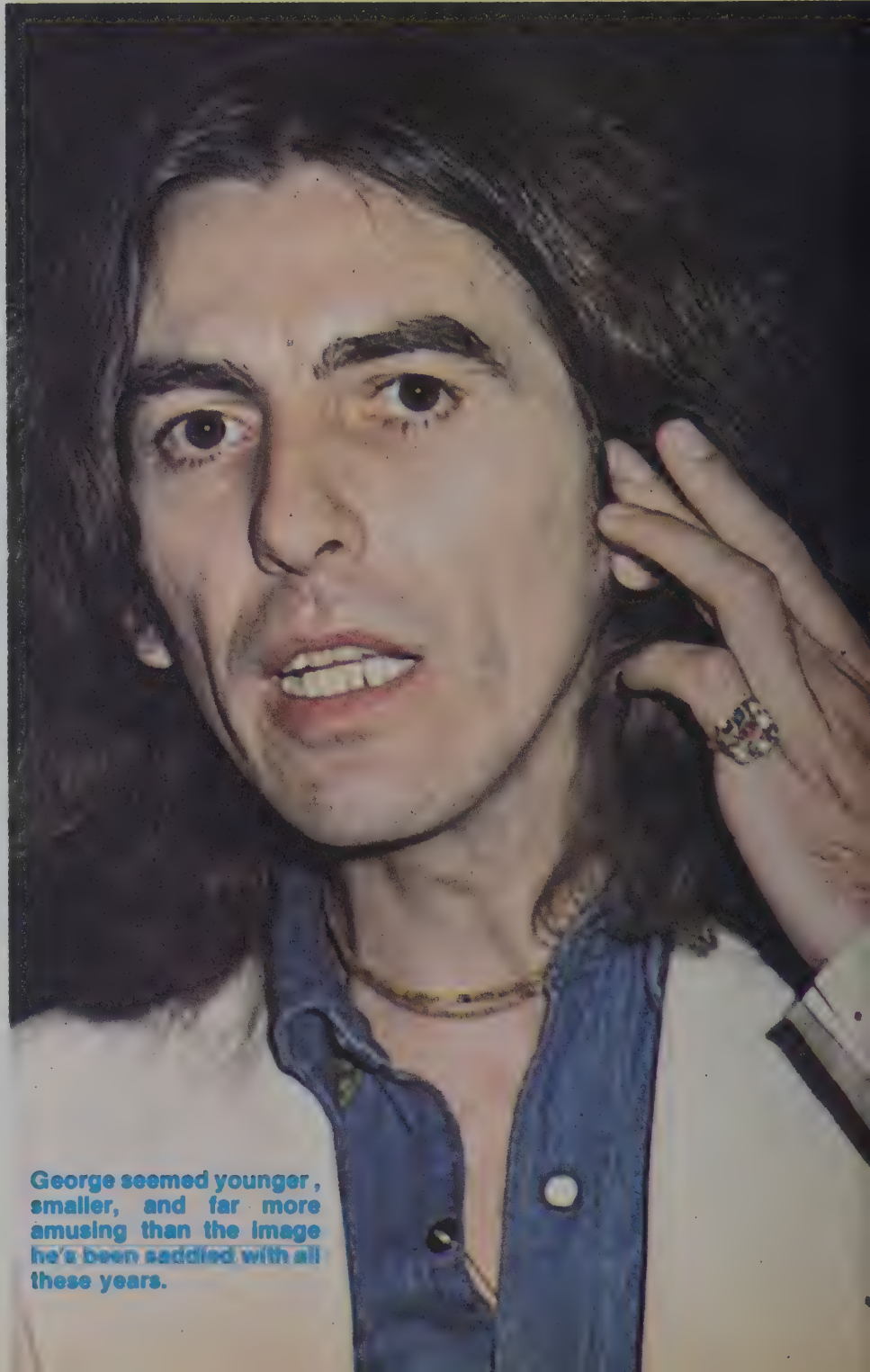
The beard and the moustache are gone, his hair is shorter and slightly waved, and, in his own words, George Harrison is "cute" again. Sitting in his Los Angeles home at the top of Beverly Glen Canyon, wearing a denim jacket trimmed with satin, jeans and a Dark Horse T-shirt, and smoking Gitanes, George seemed younger, smaller, and far more amusing than the image he's been saddled with all these years.

He did not seem like a desperate man. "This is an important time for me," George said. "I think I need to come around again; like another lap. You know, 'remember me, folks?'" "And," he added, "I think it's time I talked to people. I haven't really said much for the last couple of years."

For the next four days following this interview, George would indeed, talk to people. Accompanied by the president of Warner Brothers Records and an impressive promotion staff, Harrison flew the Kinney jet to Chicago, Boston, Washington, D.C., and New York. In each city, he met radio and press people at lunches and/or dinners in his honor, previewed his "33-1/3" lp with Pythonish films he'd made, smiled, posed for photos... the whole trip.

The afternoon we talked was before the Los Angeles reception in the posh Chasen's Restaurant, and George seemed to be looking forward to the activity. "It's an important time for me because I've been through a few loops these past few years. This is my first record on Dark Horse, I've looked forward to that. And it's a very up, positive album. I feel very happy about Warners, they have so much enthusiasm about me, it's great."

30 Photos by Richard E. Aaron



George seemed younger, smaller, and far more amusing than the image he's been saddled with all these years.



It's an important time for me because I've been through a few loops these past few years.

George certainly has not had an easy time these past few years. He admits to being unhappy with recent "negative" albums, and the 1974 tour was hailed with a largely negative response. In addition, he was recovering from a bout with hepatitis this past summer and finishing up his album when he was successfully sued for "My Sweet Lord." Then, when he returned to L.A. with that album under his arm, George was informed that A & M Records (which housed both George and his Dark Horse label) had brought suit against him for \$10 million for "non - delivery" of the lp.

That legal hassle was eventually settled out of court, and George quickly switched to Warner Brothers, — both himself and Dark Horse.

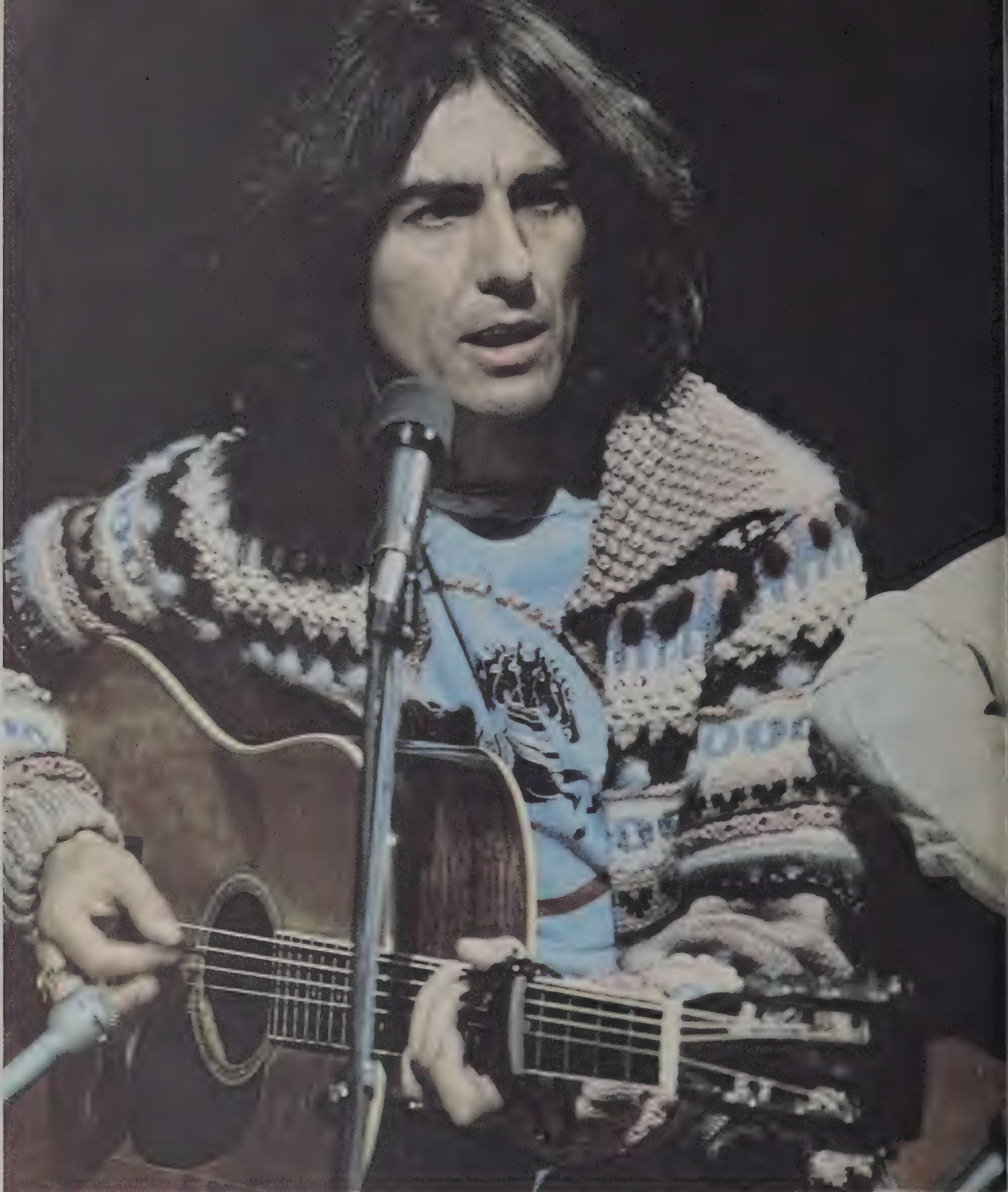
George admitted straight away that he was getting used to lawsuits. "You know we started out as musicians," he said with a wry smile, "and we've got sucked into it as if we were lawyers and accountants. It's unbelievable, a pain in the neck, really. The Beatles' depositions were terrible, but the next worst thing was the 'My Sweet Lord' lawsuit.

"See, a lot of people sue people like us because it's aggravation for us, they think

we'll settle. The guy who wrote 'He's So Fine' actually *died* in 1967, or 1968; so he never even *heard* 'My Sweet Lord'. And I'm sure if he was a musician he wouldn't have flinched. But the guy who is his accountant, who is a real sneak, just saw this as money pourin' out of the sky into his lap.

"There are different mentalities. People who go out of the way to do something like that, to copy something, and then there are musicians who realize that all music is related in a way to something else."

When you first wrote it, or played it



back for the first time, you didn't think the two songs sounded alike??

"No. I went through all this in court. See, in 1968 the big song was 'Oh Happy Day', and that was the song for me. It was so up and positive, and I thought it was great to be able to do something both spiritual and commercial. What's the point of doing something no one's going to hear?? So I really wanted to come up with something like that, and in-


cidentally, the chord changes on 'My Sweet Lord' are the same as on 'Oh Happy Day'.

"Anyway, I was playing 'hallelujah' over and over on the guitar one day, and I put in 'hare krishna' and it fit; both in syllables, rhythm, and in the meaning of the glorification of God. I thought it was a good way of getting 'hare krishna' into the song. Then I did some scat singing to tie all the parts in together, and what had

been a big chorus eventually got refined into a sequence for recording.

"The entire lawsuit was hinging on the first three notes of the song, as well as the four notes of the chorus, but the sheet music for that song was just what happened to come out on that recording date. For all I know, those same notes could have been arranged differently on another take.

"I guess I finally realized that the songs



As Derek Taylor would say, being born in Liverpool carries with it certain responsibilities.

sounded similar when the song came out on the radio in 1970 and a few disc jockeys got off on the idea. But you can listen to a number of records and hear other songs in them. I don't consider it a 'lift,' because in my mind I was trying to do a 'Oh Happy Day'. And I was trying, in some subtle way, to unite the eastern and western thing of hallelujah and hare krishna."

As for the effect of the lawsuit: "It was a

heavy emotional thing to have to go into court and play the guitar," George says. "All the secretaries from the other courts came, it was like 'oh, let's go see George doin' a concert in court.'"

"Personally, I don't really feel it damaged me. If it was the only song I'd ever written, I'd feel bad, you know? But I just feel annoyed, because I know the motives behind it weren't very nice. I saw that guy in court and I wouldn't buy a

second - hand motor car from him."

George has attempted to keep his sense of humor about the "My Sweet Lord" situation; his new single, "This Song" has lyrics that obviously refer to the court case, ("This song ... doesn't infringe on anyone's copyright ... this tune ... there's nothing bright about it...". The case was called *Bright Tunes vs. Harrisongs*, etc.).

"It has put me through a period of real
(continued on page 64)





THE HIT PARADER INTERVIEW



The biggest difference in doing this record is that we had the time and money to produce the hell out of it.

HP: Your album, Agents Of Fortune, do you think it's a change?

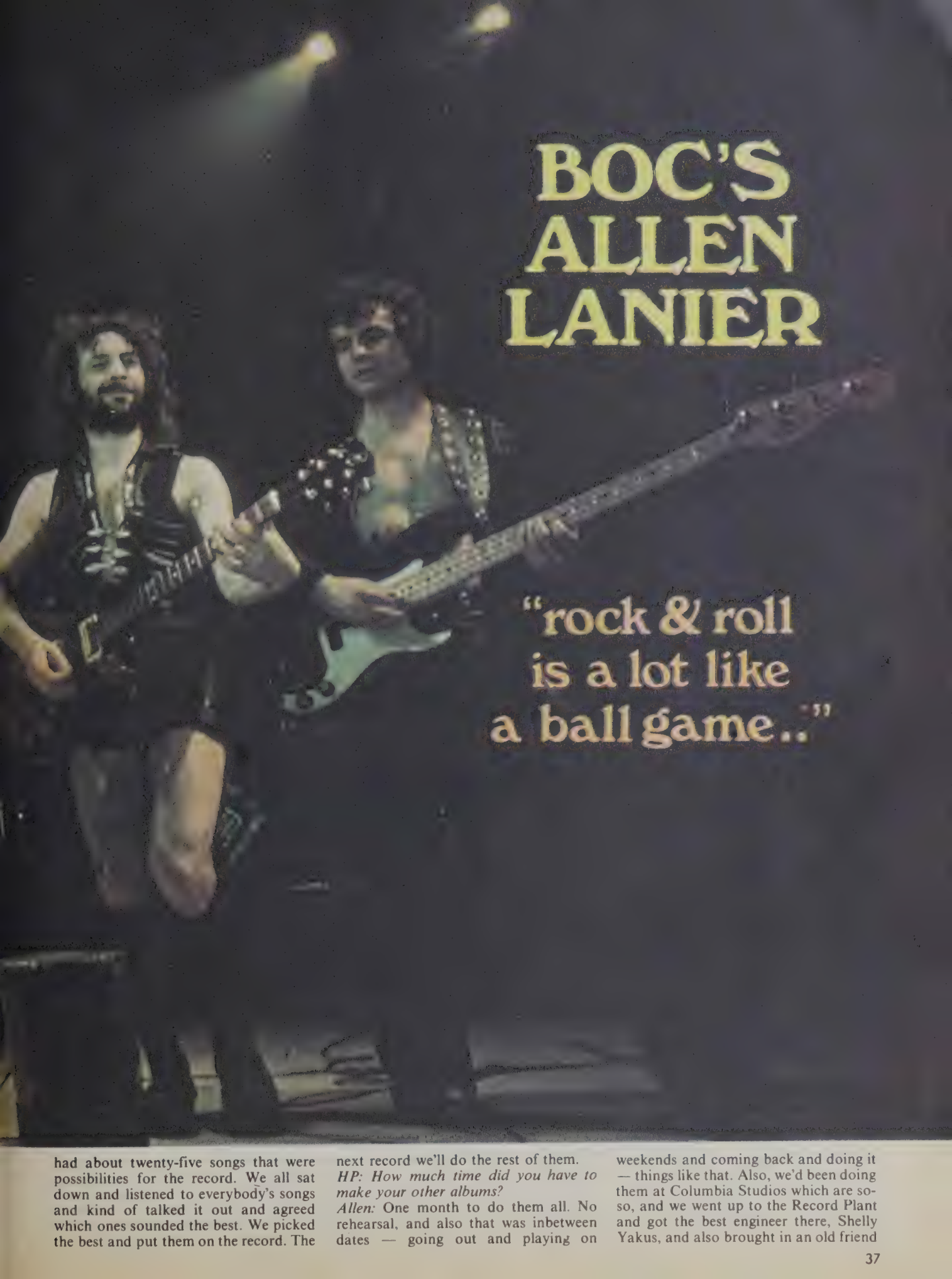
Allen: It's a change, because it's much more involved with the individual people in the band doing the material. As opposed to everybody getting together and

doing everything by committee.

HP: Before you used to do it by committee?

Allen: Well, everybody was concerned, everybody was writing, everybody would get a piece into the music. This time we

wrote the songs individually. The biggest difference in doing this record is that we had time and money to produce the hell out of it. We took four months off the road; we've never been able to do that before. It was different. We had time. We



BOB'S ALLEN LANIER

“rock & roll
is a lot like
a ball game..”

had about twenty-five songs that were possibilities for the record. We all sat down and listened to everybody's songs and kind of talked it out and agreed which ones sounded the best. We picked the best and put them on the record. The

next record we'll do the rest of them.

HP: How much time did you have to make your other albums?

Allen: One month to do them all. No rehearsal, and also that was inbetween dates — going out and playing on

weekends and coming back and doing it — things like that. Also, we'd been doing them at Columbia Studios which are so-so, and we went up to the Record Plant and got the best engineer there, Shelly Yakus, and also brought in an old friend



Allen Lanier

of ours who had helped us on the first record, this fellow David Lucas, who is a musician, and we, ah, it's hard to describe him and what was different about it, except that I think the whole thing was much more musical. We just said, okay, we'll do the music and forget all about concepts and titles and things like that, just do it straight ahead musically. That's the way we did it.

HP: The music's much more varied though, isn't it?

Allen: Oh yes.

HP: Was that a conscious decision before you went in?

*Allen: To a degree, yeah, because we thought all the records had been kind of monolithic and obviously were having to appeal to just a particular kind of taste. What's interesting to me about it is that obviously this record is breaking out in a way that the other ones haven't. The straight press and so many straight deejays are coming around and I keep thinking, wow, there's going to be a whole audience of people who ... like that song *The Reaper* which is like a nice ballad and stuff and people are going to, I think, pick up a whole group...*

HP: It's not a nice ballad. It's gorgeous, that song. It's like Love.

Allen: What are you talking about it sounds like Love. It is Love. That's what it's supposed to be. Isn't any good ballad Love. But I keep thinking that there will be an audience that will hear that and have no idea of anything else that we've ever done and will show up for the shows and be sort of surprised about the whole thing.

HP: How much of the album are you incorporating into your show?

Allen: As much as we can. That song is in the show now and I think three others.

HP: What about "Confessions," do you sing that in the show?

Allen: I did for a while but I didn't like it.

HP: Why?
Allen: Well, because it's a nuisance to sing one song in the context of a whole show. I get up on stage and I got a lot of different things to do and I'm concentrating on all this stuff and all of a sudden I have to go and sing this song. I just didn't like it.

HP: You have a certain image, people assume you're a heavy metal band, right?

Allen: You know who invented that term for rock & roll?

HP: Who?

Allen: Sandy Pearlman.

HP: I'm sure he did.

Allen: I mean Burroughs invented it but

Sandy borrowed it for rock & roll.

HP: I know what you are saying. So, okay, let's just say that you have this sort of image, and you are associated with this thing and this album in a way, it's not a departure, it's just a much more varied album musically.

Allen: That's the way I look at it. And a lot of people say, look, it looks like you've jumped ship and gone in another direction.

HP: Were you getting bored with what you were doing before?

Allen: Of course, I always get bored. I'm bored with this record, already. I want to make the next record. Not only that, we also realized that we had to have airplay or we were just going to die. I mean the business these days is probably more ... it's just the fifties again in the record business. People want hit singles. I mean do you realize that top 40 radio is now top 20 radio?

HP: Even without the airplay, without having a huge hit or million selling album or whatever, you still have been touring consistently, you have intensely devoted fans.

Allen: We have the best fans in the world.

HP: That wasn't enough to sustain you, emotionally or financially or both?

Allen: Both. I mean you have to admit in rock & roll, at least in our level of rock & roll, that it's a lot like a ballgame. I mean, you want to be a winner.

HP: Do you get pissed off that groups that used to open for you are now bigger in a way, in terms of commercial success?

Allen: Yeah, in a way.

HP: Do you want that kind of success?

Allen: Oh certainly, absolutely, because it's necessary for what we do. The thing is that we have put together a show and the kind of band that is designed for a large hall, and, for what it's worth, for the virtues or the lack of it of doing that, that's what we've done.

HP: From the beginning?

Allen: From the beginning, yeah. I mean we just looked at rock & roll as a large phenomenon.

HP: You mean when you started?

Allen: All we did was indulge ourselves completely.

HP: At what point did it become serious?

Allen: I'll tell you where it became serious — oh, it's not serious.

HP: At what point did you say, well, wait a minute, this is a career?

Allen: When we found ourselves playing mining towns in Pennsylvania. Gigs in places you wouldn't believe, you know the dead mining towns where the sun never shines — Johnstown, Pa., and things like that.

HP: How did the kids react?

*Allen: They were surprised, because we weren't playing *Knock Three Times* and *My Maria* and all that sort of stuff. But we just couldn't take playing those towns, and so we came back and decided we were going to have to settle down and be serious about it, or else we were going to have to break up and we didn't want to break up because by that time we were all just dependent on each other, and we still*

Ron Powell



Eric Bloom (top, left), Donald Roeser, Albert Bouchard, Allen Lanier, Joe Bouchard

are. Like Albert (Bouchard) and Donald (Roeser) and I have been together as a band almost eight years. In different kinds of bands and things like that. Stoneybrook was the beginning of it. That's a long time and I mean we didn't want to break it up because we were convinced that we could do it. We didn't see anybody else in the business who was any better than us. Only that they were more conscientious and organized about what they did. And we weren't.

HP: So at what point did you?

Allen: I guess it was about whatever time that first album was released when Murray (Krugman) finally decided to sign us to Columbia Records. We did two records for Elektra — The Soft White Underbelly, and another one as Stalk Forest.

HP: You've done big outdoor dates, haven't you?

Allen: Sure. As an example, maybe I shouldn't say this kind of thing, but we just did the Oakland Coliseum and the last three groups on the bill — it was a big festival day — was like us, Jeff Beck, and J. Geils. And we played and it was just — I mean, it was *it*! It was perfect. It was one of the best shows that we've had since we've been out, everybody went nuts and bananas, and like rock & roll crazy. Then Jeff followed us, and it didn't work well, that's not to say, I mean I love Jeff Beck's records, you know, but now he works with a kind of music that is much nicer in a small hall. Because he does so much that you have to hear it all, and it's not — I mean ours is a simpler music — ours is a simple rock & roll music and it works well in big halls.

HP: A lot of this album isn't.

Allen: Isn't?

HP: Isn't so simple.

Allen: No, as a produced album it isn't, but it can be played simply, and still work. I mean we can't play the way the record sounds. If we wanted to hire some extra musicians to go out, we could. I mean I'm sitting up there with five different keyboards so I can do a lot of things, but still and all, that's a record and, see, that's another big difference is that we have always done our records — decided with total awareness of the fact that we were going to have to go out and play them. In other words, we designed them to take them right back out on the road. This one we didn't. We said the hell with it, we are just going to make a record that sounds great. No matter what we

have to do on it, we are just going to produce it because a record is a record and a performance is a performance and they are two distinctly different things.

HP: Do you like being on the road?

Allen: On the road? I hate it.

HP: How could you possibly hate it? You do it more than anybody else in the world.

Allen: That's why I hate it. I've been doing it for like eight years. I've been on the road for eight years. It's turning me into an alcoholic. Look at it—you are investing twenty-four hours of a day to do two hours work. What the hell do you do with all the rest of the time?

HP: You could sleep, you could lie in the sun, you could go shopping, you could investigate the cities...

Allen: I have.

HP: And after a couple of years, yeah, right. I mean does it get sort of morally debilitating?

Allen: That song, *Tenderloin*, that's another one I wrote on the record and that's exactly what that's about.

HP: Have there been serious points where you have really been depressed or disillusioned with being in the situation you've been in; seeing bands that open for you get big, do you like playing enough that it's been worthwhile?

Allen: Yeah, I like playing enough and I believe that what we do — I believe in the value of what we do, more than I believe in the value of a lot of other people that I've seen. You know, if anything has held us back to a degree, I think it's been that ... the fact that, you know like Sandy, a lot of people always have this thing about oh, well, it's like Sandy's band and all that kind of stuff but they don't understand that Sandy's been there since the day zero. I mean Sandy was there, I mean it was almost his idea. He said like to Donald and I, why don't you put a band together. And he's been there ever since. Andy Sandy's like, you know, he's a close friend and his involvement in the record, I mean he's the sixth member of the group. It's as simple as that. His influence was enormously important in the mixing of the record. Sandy is a brilliant mixer. I mean I think the record sounds beautiful, and that has a lot to do with his mixing of it.

HP: He's not a traditional kind of manager.

Allen: No he's not. I mean he would never do anything without our say-so or our discussing it. In a way it's like the whole band is an anachronism in rock & roll. To this day, I mean we don't take limousines to our shows. I don't like limousines, I don't like to ride around in them that much. In fact when you are doing shows on percentage, they cost you money. It happens on our shows. The bands under us will have limousines waiting because there are people in this business who think that that's all there is to the goddam business, is to drive around in limousines and cop the groupies on the road and all that kind of stuff and that's like dead-end. That's like hell to me. Really, I mean not that being indulgent and degenerate isn't fun a lot of times but you know to ter-

minally tie yourself to that kind of life is just hell, you know what I mean, you are going to die. You know, the funniest thing is, we'll drive up backstage in a stationwagon and there will be kids and they'll say, "What, no limousine?" and they'll resent us for it.

HP: They're disappointed.

Allen: Yeah, they are disappointed about it. I feel sorry for those kids, if that's the kind of attachment they have to the thing then they are suffering from the worst of terminal American kind of ideas of success and money.

HP: Well, it's hero worship, they want their stars to be sort of Hollywood.

Allen: Yeah, except that heroism to me doesn't have much to do with limousines.

HP: It depends on how many fan magazines you read as a kid.

Allen: I read the magazines.

HP: Did you believe in all of that?

Allen: Not that stuff. I mean if I loved Elvis it was because I thought he was saying fuck you to my mother and father, you know what I mean? I mean it was a very emotional-political kind of idea of alternatives, and it's like the harder the country's dying, well here's somebody who is alive you know, boom. I could care less about the limousines. I mean I cared more about having a hot rod than a limousine. That was much more important. Obviously adolescence is the most dynamic period of life in America — because it's a time when suddenly everybody starts to feel like they've been suckered and they've got to make a break. And they start putting their energies into it and when I went through that it was like I used rock & roll it would take me a long time to figure out why except that it was just a more ... it seemed a much more honest emotional interpretation of the way the world was — full of all kinds of craziness and anxieties and stuff like that. I don't know if that's the same kind of thing that kids are still going through, although from the fans that I talk to it is, but they're much smarter than I was.

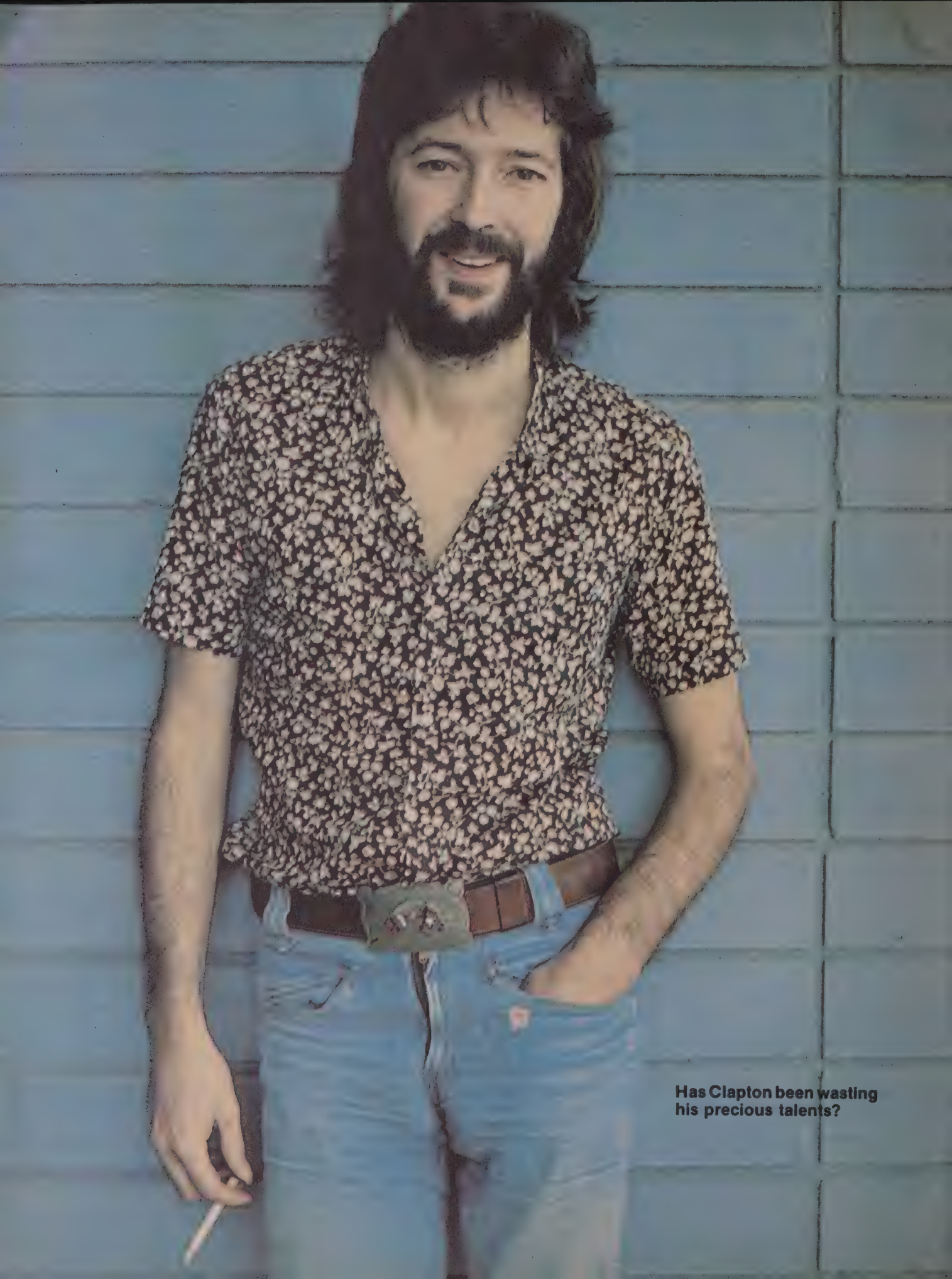
HP: Well, your fans are very special, aren't they, I mean you really do have quite a special relationship.

Allen: With a lot of fans yes, they do and we do. To me our fans have always been part of the disenfranchised element. Like I was. I think that the best people in rock & roll are always part of that. And being able to give some kind of voice to that is the heart of rock & roll to me still should be — I mean all the Roman decadence of it, that does not, like the greatest thing I ever admired about the Stones was that story about when Keith, he took off and said, to hell with this plane and all this crap, let's drive and he got arrested in a Louisiana town and that kind of attitude I think is what's kept their music important.

HP: Do you feel that your fans are going to think this album is more accessible than some of your others?

Allen: Accessible yeah. But you see this is the thing — I think there are a lot of misconceptions about — you have to learn to

(continued on page 61)



**Has Clapton been wasting
his precious talents?**

CLAPTON'S GUITAR

funky, sloppy, original and fun...

by Jim Girard

By a lot of people's standards, Eric Clapton just can't seem to do anything right these days.

It certainly isn't a question of whether or not he IS or IS NOT a certified, documented genius by the rules and regulations of the Marcus Of Queensbury. No, it's just that the people who do take Clapton seriously — or at least purport to — have a funny way of showing their affections.

They do things like bitch a lot because he doesn't throw in any really meaty (1967ish that is) guitar riffs on his solo albums. They have been known to pine for hours about how Clapton (their boy) has been wasting his precious talents on people like Yvonne Elliman and Marcy Levy; he should be singing everything himself and playing all of the guitar parts in some splendid overdubbing miracle. They seem opposed to the unfashionable manner in which Clapton chooses to make his music. The name of the game is "virtuosity sweepstakes" and they'd like to see ole "Slowhand Clapton" take all of the honors. My closest peers and friends are among these low-lives I speak of.

I don't put myself above Clapton's fanatical fringe, but I certainly defend Eric any chance I get.

Clapton's latest offering, NO REASON TO CRY, is, needless to say, on my turntable quite a bit. Not only do I

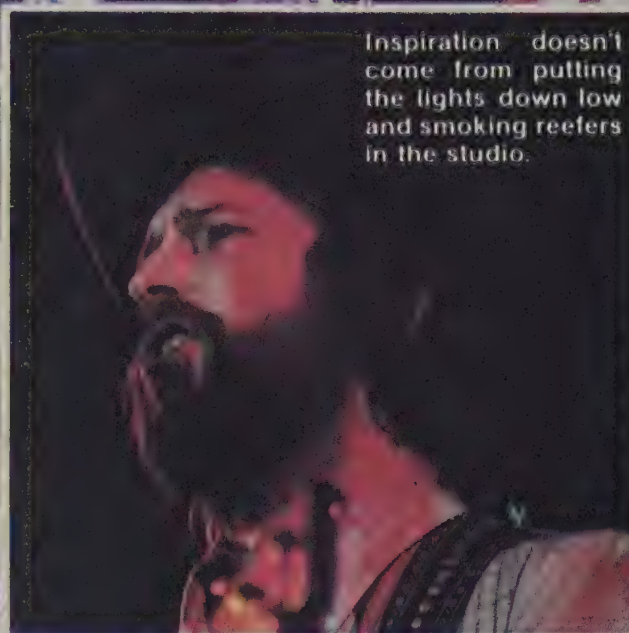
He should be singing everything himself and playing all the guitar parts in some splendid overdubbing miracle.



Sam Emerson



Clapton is no mere superstar from the glorious days of 1967...



Inspiration doesn't come from putting the lights down low and smoking reefers in the studio.

Sam Emerson

understand *WHY* he makes records, but I think I can also ascertain why it is, for the man, important to make them. Smell me, eh?

Look. Eric Clapton is no mere superstar from the glorious days of 1967 and Cream that must resort to reforming his old partners in music to put food on the table. No, he's a veteran musician (something he was committed to long before any of us ever *heard* of The Yardbirds, much less The Cream) who might have suffered from the confusion of his own excesses, but, nonetheless, Clapton has shown amazing integrity and good taste on each and every one of his

solo recordings (mainly including 461 OCEAN BOULEVARD onward). For a man who started out playing Sonny Boy Williamson music and similarly - styled blues things, Clapton has always explored all (not just the more, shall we say, palatable) areas of that music. What it is like to be stoned and hurt, lost and suddenly found, or just totally mindless, has been steadily revealed within recent Clapton recordings.

As I said, Clapton is a musician, not a polka jock who makes extra bread to rebuild his basement by playing gigs at local bars. And if Clapton *did* play a local bar, it would probably be because he

needs to play, wants to play, knowing that this is how he justifies not doing himself in years ago. It has been said (by a certain person in another publication who, if I ever meet him, shall eat his spineless words) that Clapton should have died years ago, like Jimi and Janis and all the other great stars of that all too overrated musical period.

That person typifies the attitude I have spent the first part of this piece explaining. Those people will probably never understand that music is something ongoing, something that doesn't stop because the television set in your mind has focused on something pretty. Lucky

for musicians of the last few generations that there is such a thing as vinyl to capture those moments of importance; records aren't final statements, just photos of a still life period that can never be duplicated. Understand? If so, get off Clapton's back and try to enjoy the funky, sloppy, original and fun things that NO REASON TO CRY has to offer.

Ronnie Wood joins in on the sessions (those who have met the man know that he could make a funeral a stiff upper lip affair, complete with a gag or two) and brought daylight with his charm and ever-growing battery of guitar ideas. If Wood isn't as good as Clapton from a technical standpoint, then no matter; Clapton isn't duelling anymore. Rather, the two guitarists' respect for each other becomes a touch and go trade off of simple deliveries.

The presence of Bob Dylan shouldn't become an ominous sign. He contributed his "Sign Language" and sings a duet (if you can call controlled mumbling a duet) with Clapton on it. So it isn't a matter of whether or not the two are going for an Everly thing or not. Instead, Clapton and Dylan are in much the same trap and share empathy and partnership; so what they sound lethargic and apallingly spontaneous about the whole matter. Dylan's vocals are mixed higher than Clapton's, making "Sign Language" almost a total Dylan record.

The Band's Shangri La studios were used to record the sessions. The change in climate and temperament (from sunny Florida) to the other coast, plus the fact that Tom Dowd was not producing the sessions, give them an even looser feel than the casualness of Clapton albums like 461 OCEAN BOULEVARD, THERE'S ONE IN EVERY CROWD and, of course, the Dowd sessions on the live E.C. WAS HERE album. If the vocals are strikingly lacking in sobriety, that's intentional. More than that, NO REASON TO CRY comes close to achieving an almost "demo tape" aura. The tight vocals and brisk deliveries of the aforementioned past albums is replaced by a casual mix that punches when it should punch, but has a more "live" feel to it than anything Clapton has done before. Rob Fraboni's production work is cleaner than anything Tom Dowd has done with Clapton — whatever the reason. Also, a concerted effort has been made to play down instrumentation (after E.C. WAS HERE, the live album that gave everyone a little virtuosity to whet their whistles) and just play songs; not a bad idea, eh?

I would imagine that Clapton might just be a little jealous of The Band. After all, each of the members of The Band has enjoyed the others' company for about 15 years of joint efforts and tight playing. The low-key aura in which The Band creates is a definite attraction to Clapton who, for the past few albums, has still been running a "can we get this album done?" hurriedness of Miami's Criteria studios, a very busy and highly sought-after facility. At Shangri La, Clapton rubbed elbows with Robbie Robertson,

Rick Danko and Richard Manuel of The Band and managed to soak up much of their style — he seems to thrive on new areas to work in.

The opening cut is Richard Manuel's and Rick Danko's "Beautiful Thing," a fairly unassuming number that plods along with Clapton, Marcy Levy and Yvonne Elliman sharing the vocals. Another Bandish song is "All Our Past Times." With Clapton and Rick Danko sharing and trading verses on a song they co-wrote, the entire attitude of why and how to make records seems to be undergoing re-evaluation and change.

What has happened is that Clapton is learning that the "let's make the perfect record and create something that will last forever" attitude of many soppy-minded British musicians and lesser pickers on our own shores is really inane and counter productive. Inspiration doesn't come from putting the lights down low and smoking reefer in the studio. No, it just comes when it comes — the rest is extraneous and a waste.

One specific example of inspiration and good taste is "Carnival." A Clapton original, the song utilizes both female vocalists (Marcy Levy and good old Yvonne Elliman) and Clapton's more rhythmic side of axe handling. And if that style of Clapton doesn't do it to you, then try the old Otis Rush blues number "Double Trouble" — with Eric bringing the blues down home again.

Although NO REASON TO CRY isn't a "something for everyone" album, there certainly isn't a lack of musical styles being toyed with. This album brings out the talents of vocalist Marcy Levy as a songwriter, too. It manages to show Clapton is churning out new musical ideas with amazing clarity and imagination. If he had fun doing it ... well, isn't that what it's all about?

Percussionist Sergio Rodriguez, the two female ravens of Levy and Elliman, Carl Radle (bass), Dick Sims (keyboards), Jamie Oldaker (drums) and guitarist George Terry comprise Clapton's '76-'77 road band. The addition of Rodriguez is virtually the only one in personnel from Clapton's last few tours. Clapton's entire band play on NO REASON TO CRY, adding to the closeness of the tracks.

"Eric is the warmest person in the world. He's the kind of guy you would do anything for. He treats all of us as equals and everyone in the band loves him."

The above quote was from the lips of Yvonne Elliman, a veteran Clapton trooper for the last three years. The lady ought to know. When she told me how Clapton really was and how he felt so strongly about his music, I changed my mind about what we should expect from the ex-guitar wizard. And after hearing NO REASON TO CRY, I would suggest that the title might be altered to give his detractors a message; maybe the album could be called NO REASON TO BITCH...□

Zipper

ENVELOPE FOLLOWER



THE GUITAR SYNTHESIZER

When it comes to synthesizer effects for guitar, the Zipper has it all... easily adjustable harmonic range and intensity... an LP-BP control switch to provide equalization... PLUS our unique Filter Form/Attack Control with two fantastic and different contours: a sweep from low to high with a moderately fast return, or, for a real whipping synthesizer effect, a sweep from low to high, but snapping quickly back.

The Zipper is the ultimate guitar synthesizer because its wide range of effects are completely flexible and easily varied. This is possible because we have included the functional controls that are found in the envelope follower modules of expensive keyboard synthesizers, while maintaining the famous Electro-Harmonix quality and low price.

The Zipper will also give your bass or clavinet these fantastic synthesizer sounds.

List price \$79.95, but check your local music stores - many have it on sale now for less than \$49.



For a free and automatic demonstration, call 741-1797.

electro-harmonix

27 WEST 23rd STREET
NEW YORK, N.Y. 10010

SONG INDEX

54/After The Lovin'

48/Baby You Look Good To Me
Tonight

49/Blinded By The Light

56/Body English

56/Close To You

54/Damn Right It's Good

51/Easy To Love

51/Fancy Dancer

44/Fly Like An Eagle

58/Free Bird

46/Hard-Luck Woman

58/Hey Baby

51/Home Is Where The Heart Is

47/I Can't Ask For Anymore Than
You

52/I Like To Do It

52/If Not You

46/In The Mood

56/Life

44/Lucky Man

47/Moody Blue

45/New Kid In Town

47/She Thinks I Still Care

54/Sixteen Reasons (Why I Love
You)

54/Somethin' 'Bout Cha

44/Summer Snow

46/This Song

45/Torn Between Two Lovers

51/Yesterday's Hero

50/You Gotta Believe

FLY LIKE AN EAGLE

(As recorded by Steve Miller Band)

STEVE MILLER

Tip top tip doot doot doo doo
Time keeps on slippin', slippin', slippin'
into the future
Time keeps on slippin', slippin', slippin'
into the future.

I wanna fly like an eagle to the sea
Fly like an eagle let my spirit carry me
I want to fly like an eagle 'til I'm free
Right thru the revolution.

Feed the babies
Who don't have enough to eat
Shoe the children
With no shoes on their feet
House the people
Livin' in the street
Oh there's a solution.

I wanna fly like an eagle to the sea
Fly like an eagle let my spirit carry me
I want to fly like an eagle 'til I'm free
Right thru the revolution
Doo doot 'n doo doot.

Copyright ©1976 by Sailor Music.

LUCKY MAN

(As recorded by Starbuck)

BRUCE BLACKMAN

Rock and roll just keeps me crazy
Southern living makes me lazy
Tired of playing Cassanova
When I'm just a shady grover yeah.

Ooo I'm a lucky man
Ooo I'm a lucky man
Ooo I'm a lucky man
Ooo I'm a lucky man.

It's me and you, and you and me
And we're happy as a monkey in a
coconut tree

Riviera sunny seaside
Foreign ladies got my weak side
I'm tired of drinking crazy French wine
Coming home now if you're still mine.

Mississippi watermelon, cantelopes I
love to smell 'em

Thinking clearly ain't my trademark

I don't bite quite loud as I bark.

©Copyright 1976 by Brother Bill's
Music.

SUMMER SNOW

(As recorded by Blue Magic)

BOBBY ELI
LEN BARRY

Summer snow, summer snow
Summer snow, summer snow
When it comes then I'll go
Summer snow.

Picture flakes falling
On a crowded beach
See the green leaves freezing in the
trees

Picture roses growing in a bed of white
When winter comes along suddenly
And when it happens
That's when I'll stop loving you
That's when I'll stop loving you
That's when I'll stop loving you.

Visualize a heat wave
On Christmas Day
Children building snowmen out of clay
Imagine if you can a winter
wonderland

Suddenly there's no summer sand
And when it happens
That's when I'll stop loving you
That's when I'll stop loving you
That's when I'll stop loving you.

©Copyright 1976 by WIMOT Mus. Publ.
Co. & Friday's Child Music.

NEW KID IN TOWN

(As recorded by Eagles)

JOHN DAVID SOUTHER
DON HENLEY
GLENN FREY

There's talk on the street
It sounds so familiar
Great expectations
Ev'rybody's watchin' you
People you meet they all seem to know
you
Even your old friends treat you like
you're something new.

Johnny come lately
The new kid in town
Ev'rybody loves you
So don't let them down.

You look in her eyes
The music begins to play
Hopeless romantics
Here we go again
But after awhile you're looking the
other way
It's those restless hearts that never end.

Johnny come lately
The new kid in town
Will she still love you
When you're not around?

There's so many things you should have
told her
But night after night you're willing to
hold her, just hold her
Tears on your shoulder
There's talk on the street it's there to
remind you
That it doesn't really matter which side
you're on

You're walking away
And they're talking behind you
They will never forget you 'till
somebody new comes along
Where you been lately
There's a new kid in town
Ev'rybody loves him don't they?
And he's holding hands and you're still
around

Oh my my there's a new kid in town
Just another new kid in town
Ooo hoo
Ev'rybody's talking 'bout the new kid in
town
Ooo hoo
Ev'rybody's walking like the new kid in
town

There's a new kid in town
I don't want to hear it
There's a new kid in town
I don't want to hear it
There's a new kid in town
There's a new kid in town.

©Copyright 1976 by WB Music Corp.
All Rights Reserved.

TORN BETWEEN TWO LOVERS

(As recorded by Mary MacGregor)

PHILLIP JARRELL
PETER YARROW

There are times when a woman has to
say what's on her mind
Even though she knows how much it's
gonna hurt
Before I say another word let me tell you
I love you
Let me hold you close and say these
words as gently as I can
There's been another man that I've
needed
And I've loved but that doesn't mean I
love you less
And he knows he can't possess me and
he knows he never will
There's just this empty place inside of
me that only he can fill.

Torn between two lovers
Feeling like a fool
Loving both of you is breaking all the
rules

Torn between two lovers
Feeling like a fool
Loving you both is breaking all the rules.

You mustn't think you failed me
Just because there's someone else
You were the first real love I ever had
And all the things I ever said I swear
they still are true
For no one else can have the part of me I
gave to you.

Torn between two lovers
Feeling like a fool
Loving both of you is breaking all the
rules

Torn between two lovers
Feeling like a fool
Loving you both is breaking all the rules.

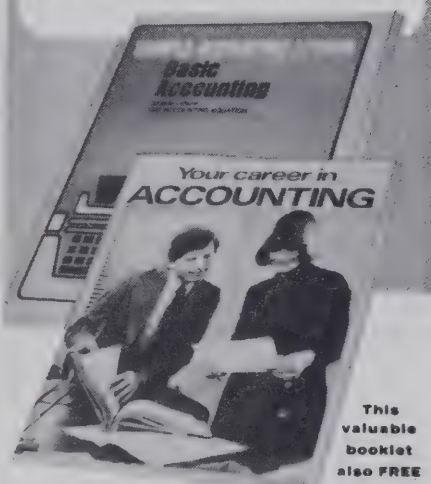
I couldn't really blame you if you turned
and walked away
But with everything I feel inside I'm as-
king you to stay.

Torn between two lovers
Feeling like a fool
Loving both of you is breaking all the
rules

Torn between two lovers
Feeling like a fool
Loving you both is breaking all the rules.

©Copyright 1976 by Muscle Shoals
Sound Publishing Co., Inc. and Silver
Dawn Music. International copyright
secured. ALL RIGHTS RESERVED.

This Free sample lesson could start you on a rewarding future in ACCOUNTING



This
valuable
booklet
also FREE

If your present work doesn't give you the
satisfaction and recognition you crave, why
don't you learn accounting?

Accounting is a growing profession, one
that is little affected by swings in the economy.
The demands of business, industry and gov-
ernment for accounting services creates new
opportunities for accountants each year.

To see how you can learn at home, send for
the interesting sample lesson which demon-
strates the practical LaSalle method of train-
ing. This lesson is yours free of cost or
obligation. It will show you how you are
guided step by step through actual accounting
work . . . how you learn by doing . . . how you
are prepared for the accounting tasks you will
be called upon to handle in business.

No previous experience required

LaSalle's experienced faculty of CPA-super-
vised instructors starts you right at the begin-
ning . . . then guides, corrects and grades your
work all the way. The cost is low.

For over sixty years, LaSalle has been a
leader in business education by mail. It has
enrolled more than 2,000,000 ambitious men
and women in its many courses. That is why
a LaSalle diploma in accounting is a respected
credential. Mail coupon today for free sample
lesson and booklet. No obligation.

Send coupon for Free booklet

©1975 LA SALLE EXTENSION UNIVERSITY • A CORRESPONDENCE INSTITUTION

LA SALLE EXTENSION UNIVERSITY

A Correspondence Institution

417 S. Dearborn Street, Dept. 89-001
Chicago, Illinois 60605

YES, I want, free of cost or obligation your
sample accounting lesson and booklet.

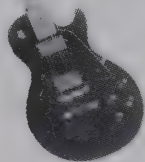
Print
Name.....Age.....

Address.....Apt. No.....

City.....

State.....Zip..... 7

GIBSON AND FENDER COPY GUITARS



WAREHOUSE PRICES!!
FOR EXAMPLE, LES
PAUL TYPE BLACK
\$98.00
MONEY BACK
GUARANTEE
FREE BROCHURE
WRITE
THE MUSIC FACTORY
P.O. BOX 872
ROSEMEAD, CALIF.
91770.

ELTON IN YOUR HOME?

Yes, introducing a ten inch wax figurine of Elton doing his own thing. Each candle is meticulously reproduced with exacting care. The detail is so good, gap in Elton's front teeth is visible. His attire is the same flamboyant style as worn on stage, including the spectacular glasses! Makes a super collectors item as well as a fantastic gift. Send \$5.95 plus \$1.25 postage & handling to: TRUSTAR UNLIMITED 8865 Canoga Ave. Dept. HP2 Canoga Park, Calif. 91304 Ca. residents add 36¢ tax.

BORDERLESS BILLFOLD PHOTOS



LARGER PICTURE
SILK FINISH
ROUNDED CORNERS
RICHER LOOKING

FULL COLOR BLACK & WHITE
20 FOR \$2.25 NO LIMIT 32 FOR \$1.25

2 1/2" x 3 1/2" prints on silk finish paper. Any photo copied (11x14 or smaller). For color wallets send Polaroid color, color photo, neg. or slide. One pose per order. Your original returned. Send today. Add 50¢ for first class service. MONEY BACK GUARANTEE.

DEAN STUDIOS, Dept. F-7

913 Walnut, Des Moines, Iowa 50302

T-SHIRTS

over 200 designs
send for ALL NEW CATALOG-25¢
including

Posters, Photos, French Tops

QUEEN •
TED NUGENT
BLACK SABBATH •
PETER DINKlage •
AEROSMITH •
ELP •
LED ZEPPELIN •
PINK FLOYD •
EAGLES
BLUE OYSTER CULT
MCCARTNEY •
ELTON JOHN
PURE PRAIRIE LEAGUE
BRIAN FERRY
IOCC
WISHBONE ASH
JANIS JOPLIN
TODD RUNDGREN •
ERIC CLAPTON •
FOGNAT
CHICK COREA
JETHRO TULL •
FLEETWOOD MAC
ELO
NAZARETH
DAN FOGELBERG
ROBIN TROWER
DYLAN •

KISS •
WINGS
RUSH
BLACKMORE
OUTLAWS
JOURNEY
BOZ SCAGGS
BONNIE RAITT
TUBES
SWEET •
GENESIS •
BAD COMPANY
BEATLES •
MONTY PYTHON
YES
PATTI SMITH
KANSAS
LYNRD SKYNRD
STONES •
BOWIE •
NEIL YOUNG •
STYX
ZAPPA
THIN LIZZY
HENDRIX •
LINDA RONSTADT
THE WHO •
URIAN KEEP •

plus many, many more

• also available in POSTERS
• FULL COLOR (22 x 34) — \$3.75 each
• FULL COLOR (12 x 18) — \$3.00 each
• DUO-TONE (20 x 25) — \$3.25 each
(poster prices include postage)

WHY PAY MORE? T-SHIRTS: \$3.25 plus 50¢ postage & handling—\$3.75 per shirt—4 shirts for \$14.00 (see catalog for quantity discounts) THE MORE YOU BUY THE LESS YOU PAY. N.Y.S. residents add 8% sales tax. Money orders or cash get same day service. Allow two weeks for checks. Assorted colors. Men's sizes: SML. Wholesale & Retail welcomed.

THE SHIRTERY, Dept. H-2
New Hampton, N.Y. 10958

IN THE MOOD

(As recorded by Henhouse Five Plus Two)

JOE GARLAND

Who's the livin' dolly with the beautiful eyes
What a pair o' lips
I'd like to try 'em for size
I'll just tell her, "Baby, won't you swing it with me"
Hope she tells me maybe, what a wing it will be
So I said politely "Darlin' may I intrude"
She said "Don't keep me waitin' when I'm in the mood".

First I held her lightly and we started to dance
Then I held her tightly what a dreamy romance
And I said "Hey, baby, it's a quarter to three
There's a mess of moonlight won't cha

share it with me"
"Well" she answered "Mister, don't cha know that it's rude
To keep my two lips waitin' when they're in the mood."

In the mood
That's what she told me
In the mood
And when she told me in the mood
My heart was skippin'
It didn't take me long to say "I'm in the mood now"
In the mood (oh joy)
For all her kissin'
In the mood (oh joy)
Her crazy levin'
In the mood (oh boy)
What I was missin'
It didn't take me long to say I'm in the mood now.

Copyright © 1939 Renewed and Assigned to Shapiro, Bernstein & Co., Inc. Copyright © 1960 by Shapiro, Bernstein & Co., Inc. International copyright secured. All rights reserved including public performance for profit.

HARD LUCK WOMAN

(As recorded by Kiss)

PAUL STANLEY

If never I met you
I'd never have seen you cry
If not for a first hello
We'd never have to say goodbye.

If never I held you
My feelings would never show
It's time I start walkin' but there's so much you'll never know.

I keep tellin' you hard luck woman
You ain't a hard luck woman
Rags
The sailors only daughter

A child of the water too proud to be a queen
Rags

I really love ya I can't forget about you
You'll be a hard luck woman
Baby till you find your man.

Before I go let me kiss you
And wipe the tears from your eyes
I don't wanna hurt you girl
You know I could never lie.

I keep tellin' you hard luck woman
You ain't a hard luck woman
You'll be a hard luck woman
Baby till you find your man.

You'll be a hard luck woman
Baby till you find your man.

©Copyright 1976 by Cafe Americana Inc./Kiss Songs Inc. All Rights Reserved.

THIS SONG

(As recorded by George Harrison)

GEORGE HARRISON

This song has nothing tricky about it
This song ain't black or white and as far as I know
Don't infringe on anyone's copyright, so.

This song we'll let be
This song is in E
This song is for you and.

This tune has nothing Bright about it
This tune ain't bad or good and come ever what may

My expert tells me it's okay.

As this song came to me
Quite unknowingly
This song could be you could be.

This riff ain't trying to win gold medals
This riff ain't hip or square
Well done or rare
May end up one more weight to bear.

But this song could well be
A reason to see — that
Without you there's no point to ... this song.

©Copyright 1976 by Ganga Publishing, B.V. Lyrics used by permission. Reproduction prohibited. All rights reserved.

I CAN'T ASK FOR ANYMORE THAN YOU

(As recorded by Cliff Richard)

KEN GOLD
MICHAEL DENNE

Oh babe
You could have been a bad girl, wasted
all my time
You could have got me mad girl, made
me lose my mind
But you did what you had to do
And ev'ry word you said to me was true
You gave me what I asked for
And I can't ask for anymore than you.

It makes me very proud baby
To know that you're my girl
I want to say it loud baby
I want to tell the world
That you did what you had to do.

I've got everything a man could need

Oh, I feel just like a slave that has been
freed

I won't cry myself to sleep no more
'Cause I've found the love that I'd been
lookin' for
Oh, babe.

Now I don't have a problem
Now I don't give a damn
You see I lost my only problem
When you made me your man
'Cause you did what you had to do.

Woo oo oo

Can't ask for anything more than you,
babe

Can't ask for anything more than you.

Copyright ©1976 by Screen Gems -
Columbia Music, (A Division of Colum-
bia Pictures Corp. Ltd.). All rights for the
U.S.A., Canada, Brazil, Argentina, Mex-
ico and Israel controlled by Colgems -
EMI Music Inc., 711 Fifth Ave., New
York, NY 10022. International
copyright secured. All rights reserved.

SHE THINKS I STILL CARE

(As recorded by Elvis Presley)

DICKEY LEE

Just because I asked a friend about her
Just because I spoke her name
somewhere
Just because I rang her number by mis-
take today
She thinks I still care.
Just because I haunt the same old
places
Where the memories of her lingers
everywhere
Just because I saw her then went all to
pieces

She thinks I still care.

But if she's happy thinking I still need
her

Then let that silly notion bring her cheer
But how could she ever be so foolish
And where did she get such an idea.

Just because I haunt the same old
places

Where the memory of her lingers
everywhere

Just because I saw her then went all to
pieces

She thinks I still care
She thinks I still care.

©Copyright 1962 by Glad Music and
Jack Music.

MOODY BLUE

(As recorded by Elvis Presley)

MARK JAMES

Well, it's hard to be a gambler bettin' on
the number that changes ev'ry time
Well you think you're gonna win, think
she's givin' in
A stranger's all you find
Yeah, it's hard to figure out what she's
all about
That she's a woman through and
through.

She's a complicated lady
So color my baby moody blue
Oh moody blue, tell me am I gettin'
through
I keep hangin' on try'na learn the song
but I never do

Oh moody blue, tell me who I'm talkin'
to

You're like night and day and it's hard
to say which one is you.

Well, when Monday comes she's Tues-
day

When Tuesday comes she's Wednesday,
into another day again

Her personality unwinds just like a ball
of twine on a spool that never ends

Just when I think I know her well
Her emotions reveal she's not the person
that I thought I knew.

(Repeat chorus)

Copyright ©1975 by Screen Gems -
Columbia Music, Inc. and Sweet Glory
Music, Inc. All administrative rights for
the entire world controlled by Screen
Gems - Columbia Music, Inc., 711 Fifth
Avenue, New York, NY 10022. Inter-
national copyright secured. All rights
reserved.

ANY PHOTO ENLARGED

Size 8 x 10 Inches
on DOUBLE-WEIGHT Paper \$1.39

Same price for full length or bust
form, groups, landscapes, pet ani-
mals, etc., or enlargements of any
part of a group picture. Original is
returned with your enlargement.

Send No Money 3 for \$3.75

Just mail photo, negative or snapshot

(any size) and receive your enlargement, guar-
anteed fadeless, on beautiful double-weight por-
trait quality paper. Pay postman \$1.39 plus post-
age—or send \$1.40 with order and we pay postage.

Take advantage of this amazing offer. Send your photos today.

Professional Art Studios, Box 159, Dept. 87 E, Princeton, IL. 61356



BE A SONG WRITER!

New talent needed all the time! Get
into big-money career writing
Rock'n-Roll, country, Western,
love, soul and sacred songs!
Amazing COMPOSAGRAPH Method
has you setting your own SONG POEMS
to music even if you don't know a note! How to copyright
your songs and make your own Records. Where to send
and sell your songs! Learn at home through quick, low-
cost training. HURRY! Send for FREE details today!
SONG STUDIOS, Dept 803 T Rockport, Mass. 01966

TO **60% DISCOUNT**
ON NAME BRAND
MUSICAL INSTRUMENTS
SEND FOR FREE CATALOG

• FREEPORT MUSIC •

144 RM MAHAN ST., W. BABYLON, N.Y. 11704

ROCK

LEARN ROCK GUITAR

Complete course teaches lead guitar, electric bass,
Rock, Blues, Rhythm, Soul Music. 100 illustrations
and six chapters show you step-by-step how to play rock, lead,
breaks, fill-ins, blues runs, etc. just like the professionals. Complete
book only \$4.00. Send \$4.00 to:

ZOUNDS, 1422 Cherry, Memphis, Tenn. 38117

AND BE PLAYING ROCK GUITAR IN A FEW WEEKS.

LEAD MUCH MORE

KING KONG "T" SHIRT



Powerful four color silk screen on top
quality cotton "T" shirt. Choice of ☐ White;
☐ Lt. Blue; ☐ Beige; ☐ Yellow. Sizes
☐ Small ☐ Med. ☐ Lge. ☐ XLge.

TO ORDER

Name _____
Street _____
City _____ State _____ Zip _____
\$5.00 Each plus 75¢ Ptg. & Hdlg.
Calif. Res. Add 6% Tax
TO: PRISMA TRANSFERS INC.
1420 N. Beachwood, Hollywood, Ca. 90028

MORNINGLORY MUSIC PRESENTS

SONGBOOKS

LEARN TO PLAY

YOUR FAVORITE SONGS!

Songbooks contain lyrics, piano music, guitar chords and photos. Our selection is the largest available, and we offer fast service. Send \$2.00 NOW and we'll rush you the updated World's Finest Catalog of Songbooks four times a year!

PETER FRAMPTON	KISS	MCCARTNEY & WINGS
LED ZEPPELIN	AEROSMITH	PAUL SIMON
JACKSON BROWNE	QUEEN	AMERICA
EAGLES	ERIC CARMEN	JOHN DENVER
DAN FOGELBERG	BEATLES	RANDY NEWMAN
JIMI HENDRIX	FLEETWOOD MAC	LINDA RONSTADT
NEIL YOUNG	BAD COMPANY	JANIS IAN
GARY WRIGHT	JETHRO TULL	CAT STEVENS
BOB DYLAN	ROLLING STONES	JONI MITCHELL
ELTON JOHN	YES	CAROLE KING
PINK FLOYD	BEACH BOYS	CAPTAIN & TENNILE
BLACK SABBATH	ROBIN TROWER	JEFFERSON STARSHIP

PLUS HUNDREDS OF OTHERS!

MORNINGLORY MUSIC P.O. BOX 6407 • SANTA BARBARA, CA. 93111

Please rush me the World's Finest Catalog of Songbooks and Instruction Books. I have enclosed \$2.00 and understand that I will receive the updated Catalog four times a year.
Send to: (Print Clearly)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

THIS COLLECTOR'S COPY

(worth \$1.25)

CAN BE YOURS FREE!

When you subscribe to ROCK SCENE, America's fastest growing rock music magazine . . . **PLUS THIS ADDITIONAL BONUS . . .**

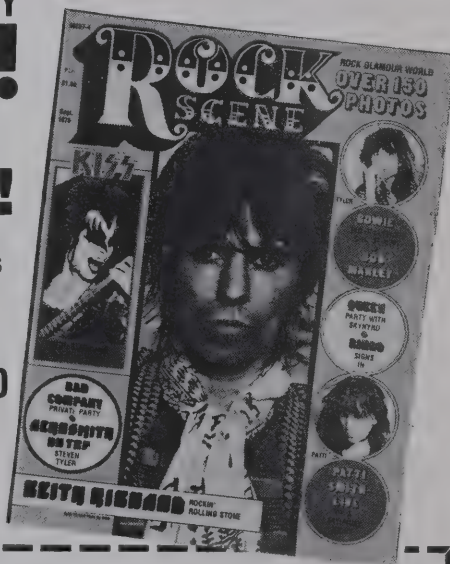
When you take advantage of this special "collector's" offer you'll receive 8 issues of ROCK SCENE (worth \$8) for only \$7!

\$9.25 Value for Only \$7.00!
Rock Scene . . . Over 150
Photos In Every Issue . . .

Three years ago we set out to expose the real world of rock and roll. While other magazines were giving you the same old photos of Joe Superstar onstage, ROCK SCENE was reporting rock's back rooms and bedrooms.

Since then, thousands have written—folks who are very interested in knowing what their favorite rock star is really like when he's got a glass rather than a guitar in his hands. Folks who think it's wonderful to see the face behind the makeup.

ROCK SCENE brings you **more than one hundred and fifty hot pix** from the backstage reality that is rock and roll. Plus on the spot reporting (we were the first to cover feature Kiss and Patti Smith!). Plus gossip, news and great columns like **Doc Rock**, **Rock Imports**, **Collectors Corner** and **Dear Wayne**. Subscribe, **DO IT NOW!**



Rock Scene, Dept. HP
Four Seasons Publications
358 Fairwood Road, Bethany, CT 06525

Send my free "collectors" copy (worth \$1.25) PLUS enter my subscription for 8 issues (worth \$8.00)

I enclose \$7 for this special offer
☐ cash ☐ check ☐ money order

Name _____

Address _____

City _____ State _____ Zip _____

(Offer expires April 30, 1977)

BABY YOU LOOK GOOD TO ME TONIGHT

(As recorded by John Denver)

BILL DANOFF

I've been up on this highway four or five days in a row
My words all run together and my feet are moving slow
I've gotta stop and eat while it's still light
There's a local angel sitting on my right
Do you believe in love at first sight
Baby, you look good to me tonight
Well, I'm ordinarily very shy and I'd be polite if I had the time
But baby, you look good to me tonight
Tomorrow I'll be good and gone
But please don't make me wait that long
Baby, you look good to me tonight.

"I get off at eleven," she said and walked away
She poured a cup of coffee and she brought it on a tray
She said, "It would be nice if you could stay
You're the best idea I've had all day
Usually, I put up a fight
But baby, you look good to me tonight."
Well, I'm ordinarily very shy but I grinned at her while I ate my pie
Said baby, you look good to me tonight
I thought I must be in a dream when she asked me if I wanted cream
Baby, you look good to me tonight.

All in all you know it's not a bad life on the road
If you got wheels to roll and lucky stars above
You're destiny's your own you go as far as you can go
And if there's time to sleep there's time to make love
I came, I saw, I conquered and I rode off in the sun.

But you know the look she left me with
keeps telling me she won
Her smile is the only thing I see
Whispering those words of prophecy
"I may come easy but I don't come free
You're never gonna see the last of me."

Baby, you look good to me
I was born to love you, can't you see
Baby, you look good to me tonight
I'm ordinarily very shy but I take the time to satisfy
Baby, you look good to me tonight
Baby, you look good to me tonight.

©Copyright 1975 by Cherry Lane Music Co.

BLINDED BY THE LIGHT

(As recorded by Manfred Mann's Earth Band)

BRUCE SPRINGSTEEN

Madman drummers bummers and Indians in the summer with a teenage diplomat

In the dumps with the mumps as the adolescent pumps his way into his hat
With a boulder on my shoulder, feelin' kind-a older

I tripped the merry-go-round

With this very unpleasing, sneezing and wheezing the caliope crashed to the ground.

Some all hot half shot was headin' for the hot spot, snappin' his fingers, clappin' his hands

And some flesh-pot mascot was tied into a lover's knot with a what-not in her hand

And now young Scott with a slingshot fin'ly found a tender spot and throws his lover in the sand

And some blood shot forget-me-not whispers daddy's within earshot, save the buckshot, turn up the band.

And she was blinded by the light
Oh, cut loose like a deuce, another runner in the night
Blinded by the light

She got down, but she never got tight, but she'll make it, alright
Some brimstone baritone anti-cyclone rolling stone preacher from the east
He says, "Dethrone the dictaphone, hit it in its funny bone, that's where they expect it least."

And some new-mown chaperone was standin' in the corner all alone watchin' the young girls dance

And some fresh-sown moonstone was messin' with his frozen zone to remind him of the feelin' of romance.

Yeah, he was blinded by the light
Oh, cut loose like a deuce, another runner in the night
Blinded by the light
He got down but he never got tight, but

he's gonna make it tonight.

Some silicone sister with her manager's mister told me I got what it takes
She said, "I'll turn you on, sonny, to somethin' strong if you play that song with the funky break."

And go cart Mozart was checkin' out the weather chart to see if it was safe to go outside

And little Early Pearly came by in her curly wurly, and asked me if I needed a ride.

Oh, some hazard from Harvard was skunked on beer, playin' backyard bombardier

Yes and Scotland Yard was tryin' hard, they sent some dude with a calling card
He said, "Do what you like, but don't do it here."

Well, I jumped up, turned around, spit in the air, fell on the ground
Asked him which was the way back home

He said, "Take a right at the light, keep goin' straight until night
And then, boys, you're on your own."

And now in Zanzibar a shootin' star was ridin' in a side car, hummin' a lunar tune

Yes, and the avatar said blow the bar, but first remove the cookie jar
We're gonna teach those boys to laugh too soon

And some kidnapped handicap was complainin' that he caught the clap from some mouse trap he bought last night

Well, I unsnapped his skull cap and between his ears I saw a gap and figured he'd be alright.

He was just blinded by the light
Oh, cut loose like a deuce, another runner in the night
Blinded by the light
Mama always told me not to look into the sights of the sun
Oh, but mama, that's where the fun is
Oo yeah

I was blinded, I was blinded
I was blinded, I was blinded.

Copyright ©1972 by Laurel Canyon Music Ltd., New York, NY. International copyright secured. All rights reserved.

Everyone should finish high school

If you have left school without finishing, write today for free brochure which gives the facts about our home study method, diploma, and accreditation.

Founded 1897

AMERICAN SCHOOL

Dept. AA0211
Drexel at 58th St.
Chicago, Ill. 60637

name _____ age _____

address _____

city _____ state _____ zip _____

Approved for Veteran Training



BE A "POP" SINGER

In only a few short weeks you can learn to become a "pop" singer for social affairs, radio, TV, night clubs. Popularity, new friends, gay parties, career, extra money. Write for FREE information everyone who likes to sing should have.



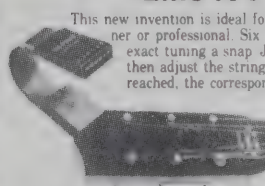
SONG STUDIOS, Dept. 203T ROCKPORT, MASS.

REWARD

Is what you get when you read our informative, factual booklet on records, songs, publishing, recording. Write for FREE information.

MUSIC WORLD, Box 103, Sharon, Mass. 02067

TUNE YOUR GUITAR Like A Professional



This new invention is ideal for every guitarist... beginner or professional. Six precision tuned reeds make exact tuning a snap. Just clamp onto your guitar, then adjust the strings. When the proper pitch is reached, the corresponding reed vibrates. Just as easy as that! Ideal for hands or combos. Tunes all instruments to exactly same pitch.

\$7.95 plus 65c

shipping and handling

Money back guarantee

ED SALE Studio 913B, Avon by the Sea, N.J. 07717

Guitarists — Do you want to become a better musician?

Our amazing new system makes it possible. At last all modes clearly explained whether or not you read a note of music!

NO NEED TO SEND MONEY

This revolutionary system will be sent to you C.O.D.

Only \$9.95 plus shipping

WRITE NOW:

Box 8472, Ottawa, Ontario, Canada

Play Harmonica in 5 minutes' OR YOUR MONEY BACK



SPECIAL INTRODUCTORY OFFER

You get Ed Sale's unique 64-page Secret System which shows you how to play the Harmonica in only 5 minutes, any song by ear or note in a few days; PLUS beautiful professional

Harmonica with solid brass plates and individually tuned bronze reeds, with heavy nickel-plated covers: PLUS 200 songs (words and music); PLUS 50 extra songs for 2 and 3 part harmonizing.

\$4.98

FREE TRIAL—SEND NO MONEY

Just send your name and address, pay postman \$4.98 plus C.O.D. postage. Or send \$5. with order and I pay postage. (No C.O.D. outside U.S.A.—remit with order). ED SALE, Studio 713K, Avon By The Sea, N. J. 07717

Break into the MUSIC BUSINESS

as a Recording Artist, Song Writer, Record Producer, Engineer, Manager, or Booking Agent. Manual gives the complete "How To" information. Explains each field and WHO to contact. Information supplied by professionals in each field. Send \$4.00 to:

MUSIC INFORMATION SERVICE
Box 507 NM, Berwyn, IL 60402

\$499.50, \$\$\$\$\$\$ \$499.50, \$\$\$\$\$\$ \$499.50

Fully Produced Recording Session which includes our production crew, five experienced session musicians, studio time, 1000 records, media and promotional releases, all for only \$499.50, credit plan if needed, sample records available. We can also provide public relations, publicity. Write or Call (901) 324-6786, Horseshoe Record Productions Inc., P. O. Box 38352, Germantown, Tennessee 38138.

PLAY GUITAR IN 7 DAYS

OR MONEY BACK



Thanks to Ed Sale's amazing Secret System, you can play a lovely song the first day, any song by ear or note in 7 days. In this SPECIAL INTRODUCTORY OFFER you get all this: 66-page Instruction Book, 52 photos, 87 chord and finger placing charts, 110 songs (words and music), chord finder of all popular chords. Special Guitarist's Book of Knowledge, and extra bonus: special wallet-size tuning device for tuning any guitar by ear.

Total Value \$9.00—Now Only **\$3.98**

Add 50¢ shipping & hndlg. Money back Guarantee
ED SALE, Studio 113S, Avon By The Sea, N.J. 07717

Nashville Calling! Record in Music City, U.S.A.

with the same musicians that the Stars use. Producers that had hit songs recorded by many of the top artists. If you want a chance to have a hit record, and you have talent and financial backing, contact:

ARTHUR THOMAS

Magnum Gold Productions
26-B Music Square East, Nashville, Tenn. 37203
Phone (615) 254-5074 or 254-5075

YOU GOTTA BELIEVE (From the Motion Picture: "Car Wash")

(As recorded by Pointer Sisters)

NORMAN WHITFIELD

Doo-wa daraata boom
That's the sound of a jet plane zoom
Doo-wa daraata boom
That's the sound of a song
You gotta believe in something
Why not believe in me
You gotta believe in something
Why not believe in me.

Tell me brother what have I, I done to you
To make you mean and treat me the way you do
Go on and wave your flag, brother, start your revolution
I'm willing to let you do your thing
Tell me why are you blind when it comes to mine.

Oh, you gotta believe in something
Why not believe in me
You gotta believe in something
Why not believe in me.

Why don't you let the Wilson sisters set you free.

Take the chain off your brain
Take the chain off your brain
Listen brother you're always talkin' about the world needin' changin'
You better stop, take a look at yourself
Stop ridiculin'.

You gotta believe in something
Why not believe in me.
Why don't you let the Wilson sisters set you free.

You gotta believe in something
Why not believe in me
Why don't you shake a hand make a friend

You gotta believe in something
Why not believe in me
The world don't need to be no colder
Get the chip off your shoulder
You gotta believe in something
Why not believe in me
You got shoes and I got shoes
God bless the child that's got his own shoes

You gotta believe in something
Why not believe in me
You got a thing and I got a thing
God bless the child that's got his own thing
You gotta believe in something
Why not believe in me
You gotta believe in something.

©Copyright 1976 by Duchess Music.
International copyright secured. All rights reserved. Used by permission.

A6

A5

T

S

N

A3

V

A1

M

L

X

B

P

D

W

Z

Y

DYNAMITE DOG TAGS

\$1.25 Only 1 Each

Here's an incredibly special way to decorate yourself at an unbelievably low price. Each of our exciting and authentic tarnish resistant dog tags is stamped with its own special message and hangs from a 24" beaded chain. Choose the ones which say it best for you and yours at only \$1.25 each or order several at these money-saving discounts—

SUPER SAVINGS!
Any 3 for only \$2.95
Any 5 for only \$4.50
Any 7 for only \$5.95
Any 10 for only \$7.50

SUPER VALUES, Box 8316, Dept. DT-187
Charter Road, Philadelphia, PA 19101

Please send me the DOG TAGS ordered below. If I am not completely satisfied I may return them for a full refund, less postage and handling. No questions asked.

DOG TAGS
\$1.25
Only 1 Each
3 for \$2.95 7 for \$5.95
5 for \$4.50 10 for \$7.50

I have enclosed \$_____ for _____ Dog Tags.
Add 50¢ per order postage and handling.
Pa. residents add 6% sales tax.

PLEASE MARK THE QUANTITY YOU WANT OF EACH.

___A1___A3___A4___A5___A6___B
___D___E___L___M___R___S
___T___V___W___X___Y___Z
___P Zodiac Sign___N Class Of (Years)___

Print Name _____ Age _____

Address _____

City _____ State _____ Zip _____

Canadian customers order from: Super Values,
Dept. DT-1, Box 4000, Station A, Rexdale, Ontario M9W5L6.
Ontario & Quebec residents add sales tax.

FANCY DANCER

(As recorded by Commodores)

RONALD LaPREAD
LIONEL RICHIE

Have you found yourself in love before
Tell me ain't it a different kind of thang
So much lovin' such a real good feelin'
child
The kind of feelin' good lovin' brings
yeah
With your head on my shoulder
My head's a spinnin' 'round and around
yeah
I hear the sound of sweet funky music
Oh even when there ain't no sound
yeah
Visions of you my love dancin' in my
head
The star in my life girl
Only one thing can be said.

That you're my fancy dancer yeah
(fancy dancer)
You're my fancy dancer yeah (fancy

dancer)
You're my fancy dancer yeah (fancy
dancer)
You're my fancy dancer yeah ooh.
You're the only thing on my mind
You fancy dancer oh ha.

Look'a here the way you move is such a
freaky thrill
Baby it's the way you do your thing
I love the way you twist and turn your
body girl
You're like a puppet on a string yeah
Shake it baby, shake it baby
Just like a fox strollin' down the block in
L.A. oh
Drive me crazy sexy lady
You're so bad there's only one thing I
can say yeah.
(Repeat chorus)
Girl you blow my mind you're so fine
My fancy dancer.

Copyright©1976 by Jobete Music
Company Inc. and Commodores Enter-
tainment Publishing Corp.

YESTERDAY'S HERO

(As recorded by Bay City Rollers)

HARRY VANDA
GEORGE YOUNG

When I walk down the street
See the people who stop and stare
And say haven't I seen that face
somewhere a long time ago
When I walk down the street
See the stranger who says:
"Why, hi," with a "How you going,
Buddy" when you walked on by
I thought I'd say hello
They say: Haven't I seen your face
before
Weren't you the boy that used to live
next door
Weren't you on television ev'ry night
Haven't I seen you 'round.

Take a look at me
I'm yesterday's hero, yesterday's hero
That's all I'll be
Take a look at me
I'm yesterday's hero
And yesterday's hero is all that I'm
gonna be
If I don't get together, make a new start
and be somebody better
All that I'll be if I don't get together
now.

When you walk down the street
If you know me, then pass me by
If you wonder what I'm doing don't ask
me why
I don't read the news
When you walk down the street
If you're sorry then don't feel bad
If you followed my story then just be
glad you ain't in my shoes
Because, haven't you seen my face
before
Yes, I was the boy who used to live next
door
Yes, I was on television ev'ry night
Haven't you seen me 'round.

Take a look at me
I'm yesterday's hero, yesterday's hero
That's all I'll be
Take a look at me
I'm yesterday's hero
And yesterday's hero is all that I'm
gonna be
If I don't get together, make a new start
and be somebody better
All that I'll be if I don't get together
now.

©Copyright 1975 by J. Albert & Son
Pty. Ltd. Edward B. Marks Music Cor-
poration: Sole Licensing & Selling
Agent for the United States and
Canada.

EASY TO LOVE

(As recorded by Joe Simon)

DONNIE FRITTS
TONY JOE WHITE

You're so easy (to love)
So doggone easy (to love)
You know how to please me (with your
love)
Oh, baby
Nobody ever moved me (like you do)
You make me feel (so brand new)
And I know (you feel it, too)
Don't cha, baby?

Hey, you're some kind of wonderful
Got it bad for you, girl
What can I do?

You're so easy (to love)
So doggone easy (to love)
You know how to please me (with your
love)
Thank you, baby
Whenever I'm lonely (in the night)
And I need you to hold me (so tight)
Can you come over?
(Well alright)
Oh, baby.

Hey, you got that thing about you
I can't live without you
Why should I try?
(Repeat chorus)

© Copyright 1976 by Combine Music
Corp. and Tennessee Swamp Fox Music
Co. International copyright secured. All
rights reserved.

HOME IS WHERE THE HEART IS

(As recorded by Bobby Womack &
Brotherhood)

PHILLIP MITCHELL

I could never be happy on a hill
With a whole lot of money, girl
It just don't feel like it did with you
In a little old shack, girl, way down
home across the railroad tracks.

Take me home, sweet home
That's where my heart is
Oh I wanna go home, sweet home
That's where my heart is.

Some folks groove on big cadillacs
Fancy clothes and stuff like that
I was perfectly happy as I can be
With my chevrolet and my Ginaree.
(Repeat chorus)

Might not never become a millionaire
As long as I got you honey
I don't care
If I'm down and out got holes in my
shoes
But I'd still feel as rich as Howard
Hughes.
(Repeat chorus)


© Copyright 1976 by Muscle Shoals
Sound Publishing Co., Inc. International
copyright secured. ALL RIGHTS
RESERVED.

GUITARS 30% TO 60% DISCOUNT
 AMPS! DRUMS! BANJOS!
BUY DIRECT SAVE!
 FREE CATALOG

SAVE! Any NAME BRAND guitar, amp, or drum set. 30% (or up to 60% discount) on all brands. Also Pedal Steels, BANJOS, and Dobros. FREE Catalog. WRITE

Warehouse Music Dept. H-61
 P O Box 11449
 Fort Worth, Texas 76109

FREE BOOKLET for MUSICIANS!
"MAKING MONEY WITH MUSIC"

 **Play more jobs, earn extra cash, learn hundreds of ways to make money playing music.**

Kerns Co., Dept. O , 7249 Fairbrook
 Baltimore, MD 21207

LEARN TO PLAY THE PEDAL STEEL GUITAR

Write for information
 Emmons School of Pedal Steel Guitar
 P. O. Box 1904 Dept. HPC
 Burlington, North Carolina 27215

OLDIES

45 rpm records, all original artists.
 Write for your free catalog today.
CORNY'S RECORD SHOP
 Box 166BE Mason, Ohio 45040

Please Print Clearly

Name
 Address
 City
 State Zip

SONGWRITERS

We will make a demonstration record of your song with excellent vocalist and 4 instruments for \$69.00. Music for your words at no additional cost.

HOLLYWOOD MUSIC PRODUCTIONS
 Dept. 1-HP , 6425 Hollywood Blvd.
 Hollywood, Calif. 90028

IF NOT YOU

(As recorded by Dr. Hook)

DENNIS LOCORRIERE

Who's gonna water my plants
 Who's gonna patch my pants
 And who's gonna give me the chance to feel brand new
 Who's gonna iron my shirts
 Who's gonna kiss where it hurts
 And who needs a man when he flirts the way I do.

If not you
 If not you
 If not you
 Tell me who if not you.

Who's gonna wake me on time
 Who'll smile and say I look fine
 And who's gonna stay on my mind the whole day through
 Who's gonna see that I'm fed
 And who's gonna want me in bed
 But who'll watch tv instead
 Because I do.

If not you
 Tell me who if not you.

©Copyright 1976 by Horse Hairs Music, Inc., P.O. Box 4115, Madison, TN 37115.

I LIKE TO DO IT

(As recorded by KC And The Sunshine Band)

**RICHARD FINCH
 H.W. CASEY**

I, baby, I, I like to do it with you
 I, baby, I, I like to do it with you.
 I like to boogie now all night long
 Do it with you
 I like to shake it up, shake it down
 Do it with you.
 I, baby, I, I like to do it with you
 I, baby, I, I like to do it with you.
 I'd like to take you all 'round the world
 Do it with you
 I'd like you to be my one and only girl
 Do it with you.

I, baby, I, I like to do it with you
 I, baby, I, I like to do it with you.
 Oh, yeah, baby, do it with you
 Oh, yeah, baby, do it with you.

Do it with you
 Do it with you
 I'd like to do it with you
 I like to do it with you.

©Copyright 1976 by Sherlyn Publishing Co., Inc./Harrick Music, Inc.

AMAZING \$1 OFFER
Charming Charm Pendants
Only \$1 Each

Just to introduce you to our superb, new catalog.

Here's an incredible chance to get as many of our favorite charm pendants as you want at our lowest price ever! Each lovely pendant comes with its own matching 16" link chain and is sure to catch the eye of all your friends and maybe someone special too. Each is polished to a high-gleam, mirror finish in your choice of gold-tone or silver-tone and can be yours at our lowest prices ever in this special introductory offer.

PENDANTS ILLUSTRATED ACTUAL SIZE

MUSHROOM LOVE HEART OWL BUTTERFLY QUESTION MARK KISSING COUPLE CROSS ARROW # ONE STAR RAZOR BLADE

SUPER VALUES, Box 8316, Dept. CCP-67
 Charter Rd., Philadelphia, PA 19101

Please RUSH me the Charm Pendant(s) I have ordered below. I understand that I must be totally charmed or I can return them for my money back (less postage and handling).

ONLY \$1.00 EACH **SUPER SAVINGS**

I have enclosed \$_____ for _____ Charming Charm Pendants.
 Add 35¢ for postage and handling.
 Pa. residents add 6% sales tax.

Print Name _____ Age _____
 Address _____
 City _____ State _____ Zip _____

Canadian customers order from: **SUPER VALUES,**
 Dept. CCP-1, Box 4000, Stratton A. Rexdale, Ontario M9W5L6
 Ontario & Quebec residents add sales tax.

Please mark quantities desired in each finish.

	Arrow	Star	Kissing Couple
GOLD TONE	028	010	002
	Butterfly	Owl	Question Mark
	036	044	051
	Love	Heart	Razor Blade
	069	077	085
SILVER TONE	# One	Cross	Mushroom
	093	101	119
	Arrow	Star	Kissing Couple
	143	135	127
	Butterfly	Owl	Question Mark
SILVER TONE	150	168	176
	Love	Heart	Razor Blade
	184	192	200
	# One	Cross	Mushroom
	218	226	234

4634



ON A T-SHIRT OF YOUR CHOICE!

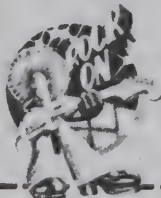
The logo for The Rolling Stones, featuring the word "the" in a small, cursive script above the word "STONES" in a large, bold, serif font. The entire logo is set against a dark, textured background.

THE BEATLES

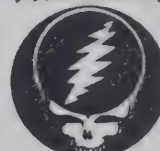
- Lennon (5056)
- Starr (5057)
- McCartney (5058)
- Harrison (5059)

- **Lennon (5056)**
- **Starr (5057)**
- **McCartney (5058)**
- **Harrison (5059)**

Elton Baby Grand 5174
Elton Birds 5175
Elton Candy Hearts 5176
Richard Pryor 046
Foxy Lady 038
Disco Kid 019
R.E.O. Speedwagon 028
KC Sunshine Band 039



GRATEFUL DEAD



GET IT FIRST AND FAST!

Prices: (including design)
 Adult \$5.00
 (2 for \$9.00)
 Youth \$4.50
 (2 for \$8.00)

Colors:
Red White &
Blue
Sizes:
S-M-L-XL - specify
Adult or Youth size

Transfer & number	Size	A	Y	Quantity	Color	Price

For additional purchases use separate sheet of paper.

Enclose cash, check or money order

ORDER YOUR OFFICIAL ROCK START T-SHIRT FROM

Sales Tax	
Postage & Handling	50
Total \$	

For additional purchases use separate sheet of paper.

Enclose cash, check or money order.

ORDER YOUR OFFICIAL ROCK STAR T-SHIRT FROM:

SMART-T's Suite 2392 Name _____

7168 Melrose Ave.,

W.Hollywood, CA 90046

Address _____
City/State/Zip _____

SIXTEEN REASONS (Why I Love You)

(As recorded by Laverne & Shirley)

BILL and DOREE POST

One
The way you hold my hand
Two
Your laughing eyes
Three
The way you understand
Four
Your secret sighs
They're all part of sixteen reasons
Why I love you.

Five
The way you comb your hair
Six
Your freckled nose
Seven
The way you say you care
Eight
Your crazy clothes
That's just half of sixteen reasons
Why I love you.

Nine
Snuggling in the car
Ten
Your wish upon a star
Eleven
Whisp'ring on the phone
Twelve
Your kiss when we're alone
Thirteen
The way you thrill my heart
Fourteen
Your voice so neat
Fifteen
You say we'll never part
Sixteen
Our love's complete
Those are all of sixteen reasons
Why I love you.

©Copyright 1959 by Hill and Range Songs, Inc., Elvis Presley Music and Noma Music, Inc. All Rights of Hill And Range Songs, Inc. & Noma Music, Inc. assigned to Unichappell Music, Inc. Unichappell Inc. Administrator. International copyright secured. ALL RIGHTS RESERVED. Used By Permission.

SOMETHIN' 'BOUT CHA

(As recorded by Latimore)

BENNY LATIMORE

Baby there ain't no other place in the world that I'd rather be
And I'm going to stay right here till you tell me that you're tired of me
Baby I feel so good
I feel so good every time I get close to you
Words can't express the feelings that I have in my heart for you.

There's somethin' about cha
Ooo baby
There's somethin' about cha
I don't know what it is
There's somethin' about cha
Ooo baby
There's somethin' about cha.

If there's anything you ever need or want
Just tell me about it
Lord knows, I don't want to see you without it
I'm gonna try to give you everything you want
When you want it
How you want it
Every time you think you want it.
(Repeat chorus)

Baby come on and lay your fine self down here by my side
I want to make sweet love to you baby till you say you're satisfied
And just as long as I know I got you I don't need nobody else
If the Lord made anything better than you, he must have kept it to himself.
(Repeat chorus)

Copyright©1976 by Sherlyn Publishing Co., Inc.

DAMN RIGHT IT'S GOOD

(As recorded by Gwen McCrae)

CLARENCE REID

My sweet man keeps my love life real, real rosy
But you see I got some girlfriends, sometimes they can get real nosy
They say "Girl, he must be doin' something good to you
'Cause he's got your mind all blown."
What I really want to tell y'all is to leave me the hell alone
But instead I say something like this I say.

"Damn right it's good
I'd better knock on wood!"
I said damn right it's good
I'd better knock on wood.

People see me doing all kind of things for my man
Some think I'm crazy, and the others just don't understand
You see, I used to get real mad when my friends tried to dip into my personal business

But now when they ask me questions I tell them girl, I'll be a witness
And I testify and say.

My baby's really something, keeps my body jumpin'
Keeps my heart a-thumpin' when we get down
Keeps my body screamin', keeps my eyes gleamin'
Oh, he keeps me screamin' that he's mine.

If any of you women have a man that's half as good as mine
Don't be ashamed to testify about how good he can get down
And if any of your friends come around asking questions

Trying to dip in your love business
Just smile and say something like this
Ooo honey I'll be your witness and I'll tell the truth.
(Repeat chorus)

Copyright©1976 by Sherlyn Publishing Co., Inc.

AFTER THE LOVIN'

(As recorded by Engelbert Humperdinck)

ALAN BERNSTEIN
RICHIE ADAMS

So I sing you to sleep after the lovin'
With a song I just wrote yesterday
And I hope you can hear what the words and the music have to say.

It's so hard to explain ev'rything that I'm feelin'
Face to face I just seem to go dry

But I love you so much that the sound of your voice can get me high
Thanks for takin' me on a one-way trip to the sun
And thanks for turnin' me into a someone.

So I sing you to sleep after the lovin'
I brush back the hair from your eyes
And the love on your face is so real that it makes me wanna cry
And I know that my song isn't saying anything new
Oh, but after the lovin', I'm still in love with you.

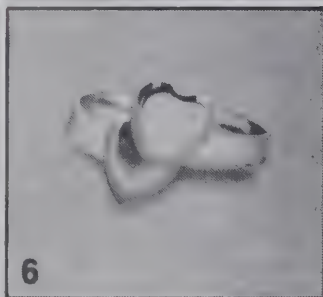
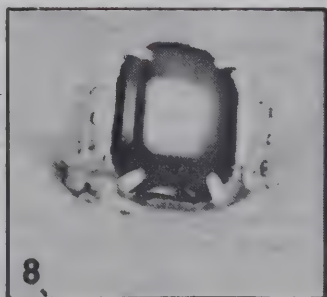
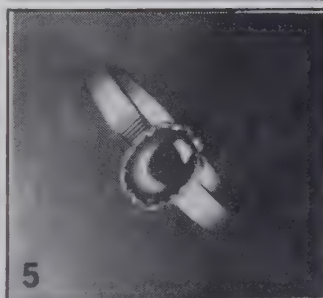
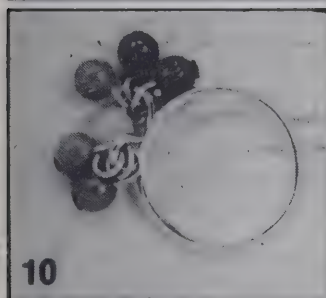
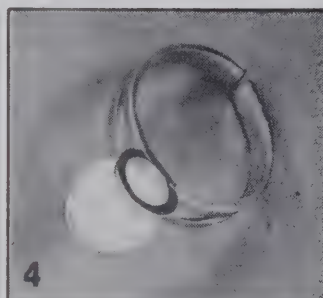
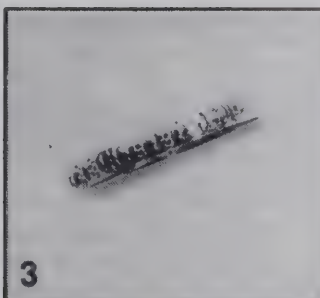
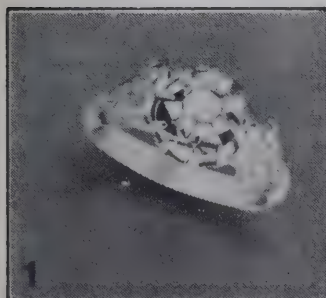
So I sing you to sleep after the lovin'
I brush back the hair from your eyes

And the love on your face is so real that it makes me wanna cry.
And I know that my song isn't saying anything new
Oh, but after the lovin', I'm still in love with you
Yes, after the lovin', I'm still in love with you
Mm, after the lovin', I'm still in love with you.

Copyright©1974, 1976 by Silver Blue Music & Oceans Blue Music, 401 E. 74th Street, New York, NY 10021. International copyright secured. All Rights Reserved.

Super Ring Thing

We want you to discover the thrill of owning each of these ten favorites from our superb jewelry collection. Each design was selected for its enduring popularity and magnificent beauty and is sure to delight you while winning the admiration of all who see it. Now in this special offer you get ALL TEN RINGS—including our beautiful mood crystal ring—for the incredibly low price of just \$1—because we want to introduce you to our exciting new catalog!



1. Engagement Ring 2. Teardrop Ring 3. Wedding Band 4. Simulated Pearl 5. Mood Crystal Ring 6. Double Hearts Ring 7. Pinky Ring 8. Simulated Emerald-cut Gemstone Ring 9. Band of Hearts 10. Rainbow Bead Ring

SUPER VALUES, Box 8316, Dept. TRT, Charter Road, Philadelphia, PA 19101

1976 Canyon House

SUPER VALUES, Box 8316, Dept. TRT-62 FOR YOUR Charter Road, Philadelphia, PA 19101 FRIENDS

Please rush me my set(s) of ALL TEN RINGS. I understand that I must be 100% satisfied or I can return them for my money back less postage and handling. I have enclosed: PLEASE—LIMIT 2 PER PERSON

☐ \$1 plus 35¢ postage and handling for one collection of ALL TEN RINGS.

☐ \$2 for two complete collections, 20 rings in all. (We'll pay all postage and handling.)

Print Name _____ Age _____

Address _____

City _____ State _____ Zip _____

(Simulated gemstones depicted may vary in color and shape.)

Pa. residents add 6% sales tax. Canadian customers order from: SUPER VALUES, Dept. TRT-1, Box 4000, Station A, Rexdale, Ontario M9W5L6. Ontario & Quebec residents add sales tax.

SUPER VALUES, Box 8316, Dept. TRT-62 FOR YOU Charter Road, Philadelphia, PA 19101

Please rush me my set(s) of ALL TEN RINGS. I understand that I must be 100% satisfied or I can return them for my money back less postage and handling. I have enclosed: PLEASE—LIMIT 2 PER PERSON

☐ \$1 plus 35¢ postage and handling for one collection of ALL TEN RINGS.

☐ \$2 for two complete collections, 20 rings in all. (We'll pay all postage and handling.)

Print Name _____ Age _____

Address _____

City _____ State _____ Zip _____

(Simulated gemstones depicted may vary in color and shape.)

Pa. residents add 6% sales tax. Canadian customers order from: SUPER VALUES, Dept. TRT-1, Box 4000, Station A, Rexdale, Ontario M9W5L6. Ontario & Quebec residents add sales tax.

BEST BY MAIL

Rates: Write National, Box 5, Sarasota, FL 33578

MAGIC/NOVELTIES

MAGIC & Fun Giant Catalog 25¢. Magic, Box 1936-DP, NYC 10017

INSTRUCTIONS

WRITE songs! Book shows how. Record. \$3. Sycamore, Box 2388-N, Boston, Ma. 02107

MAKE Novelty Magnetic Noteholders! Sample instructions \$1.00! Boyar, Box 508CC, Boundbrook, N.J. 08005

PLAY Guitar the Easy Way! Without music! No notes to count! Beautifully designed book shows you how. Only \$3.99. Snider's Guitar, Box 315, Dept. H, Sault, Mi. 49783

PLAY Poker and Win!! Expert reveals secrets. Learn how to become a constant winner. Send \$1.50. Panda Enterprises, 36 Sweet Grass Lane, Holliston, Ma. 01746

OF INTEREST TO WOMEN

NOW 25¢ postage brings Moneymaking Gazette! Moffatt-jp, Valleypark, Mo. 63088

TWO MINUTE pregnancy test. Uses urine. \$2.95. Homedic, Box 25, Newton, Ma. 02195

STAMPS

500 DIFF. Stamps. \$1.00 with approvals. Indy Stamp Service, Box 26521, Indianapolis, In. 46226

MONEYMAKING OPPORTUNITIES

CASH With Your Cameral Earn \$5,000-\$15,000 yearly selling to 4,000 clients. Sell photos 15 or more times. Guaranteed. Details 25¢. Pictureprofits, Dept. TJ6, Middle Island, N.Y. 11953

IMMEDIATE earnings stuffing envelopes. Beginner's Kit, \$1.00. Lewcards, Brea, Ca. 92621

\$3,000 FOR Poems. Details \$1.00. Box 435, Was-saic, N.Y. 12592

FANTASTIC money maker! Stamp brings details. Datascraft, 707 Hingham, Schaumburg, Ill. 60172

\$1,000.00 MONTHLY possible stuffing envelopes. National, Box 4314, Baltimore, Md. 21223

MAILORDER beginners opportunities manual \$3.95. Grahamco, Box 99371, Tacoma, Wa. 98499

HOW TO Get Rich with ordinary photographs. Travel. Free gift. \$2.00 - Guaranteed! World Enterprises-AC, 337 Norbourne, Lou., Ky. 40207

MERCHANDISE FOR SALE

BLAMO! Rubberband Gun. Blasts moving or stationary targets. Only \$1.00 to: Roman Harris Company, P.O. Box 29595-C, Dallas, Tx. 75229

12 IN 1 RING. Adjustable 24 KT gold finished with 12 interchangeable, exquisite, colored moonstones. Only \$3.95. Buckmaster, Box 301, Wakefield Station, New York 10466

PERSONAL MISCELLANEOUS

WARTS. Vergo® Cream is painless, safe, easy. Hospital tested. Recommended by doctors. Use on all parts of body. Unconditionally guaranteed. Buy Vergo® at better pharmacies.

LONELY? Penpals, friends, dates, jackpot. Introductions. Box 415, Kcmo 64131. (816) 842-0722

BE 21 instantly! Birth certificates that will fool everyone. Money refunded if not delighted. Send \$2.00 to: Diplomas, C.F. Enterprises, Box 103-HT, Wabash, In. 46992

JOIN, have penpal! Send personal data, \$1.00 to: "Penpals", POB 5163-P2, Salinas, Ca. 93901

POSTERS giant catalog \$1 refundable with order. AA Poster, Box 39, Seattle, Wa. 98125

DATES GALORE! Meet singles-anywhere. Call Dateline, toll-free (800) 451-3245.

TALISMAN For Love. Allegedly brings love-harmony. \$1.00. Free catalog. Reliable Mail Orders, Box 1562, Manila

FIND your dream lover thru our matching service. Send name, age, photo and \$2.00 m.o. to: Mates, Box 266, Midway, Fla. 32343

BIRTH certificates, marriage certificates, high school diplomas. Samples 25¢. Boulevard Publishing, 3114 E. 83rd St., Chicago, Ill. 60617

"24 HOUR Printing Co., Inc., Crewe, Va. 23930. Full Lithography, Estimates Free."

PENFRIENDS. For free information on correspondence, send name, address to: Papyrus, 927Y Fifteenth, Washington, D.C. 20005

THREAD BARGAIN. 50 spools \$1. plus 25¢ post- age. All the colors of the rainbow, shades in between & black & white, too! Huge yardage of famous Coats, American, etc., thread for machines & hand sewing. Like having a thread store at home. Rush \$1.25 to Thread Winders, Box 460, Sarasota, Fla. 33578. Satisfaction guaranteed. Quick Shipment.

50 SEASHELLS \$1.25 TREASURES FROM THE SEA

50 SEASHELLS \$1.25 ppd. Fabulous collection of jewels from the sea including miniature cones, Florida augers, buttons, trivia, doves, marginellas, pointed Venus, coquinas, etc. Hand picked. Dolphin House, 1501 Dolphin, Sarasota, Fla. 33577

Good Luck Necklace

GOOD LUCK NECKLACE. Wear the legendary Hand and Horn "Malocchio" Necklace, treasured for centuries by Italians to ward off evil eyes and bring good luck. Beautiful gold finish. Reg. \$3. Special Mail Order Offer \$1. plus 25¢ postage. Wonderful gifts. Dolphin House, 1501 Dolphin St., Sarasota, Fla. 33577

BODY ENGLISH

(As recorded by King Floyd)

BOBBY MARCHAN

Got the moves that everybody can understand

You do the talking with your body and with your hands

You move like you want to
And you don't have to say a word
You let your body do the talking
'Cause you know that you'll be heard.

You got body english (that's what you got)

It's the lover's language
You got body english (that's what you got)
It's the lover's language.

You fly to emotion that you understand
Just wink your eye and give me a smile
And squeeze my hand

You move with each other get down with one another.

'Cause you got body english (that's what you got)
It's the lover's language
You got body english (that's what you got)
It's the lover's language.

Music don't care who listens to it
A dance you do don't care who tries to do it
Put a smile on your lips
And vibrations in your hips.

'Cause you got body english (that's what you got)
It's the lover's language
You got body english (that's what you got)
It's the lover's language.

©Copyright 1976 by Tree Publishing Co., Inc.

CLOSE TO YOU

(As recorded by Ronnie Dyson)

MARVIN YANCY
CHUCK JACKSON

Close to you
I like being close to you
I seem to do so much better
Whenever I get close to you, yes I do.

In your arms
I like being in your arms
It really seems like I'm in heaven
Whenever I get in your arms, in your arms.

If I could write a book about you, baby
I'd tell the world just what you've done for me
I'd tell 'em all how you've made me feel

'Cause loving you, girl, just ain't enough for me.

I gotta be close to you
I like being close to you
You know it all comes together
It's such a pleasure being in your arms, in your arms.

And even when I'm not around you
It's so amazing what you do to me
You seem to know my ev'ry weakness
If loving you this way is wrong
I still want-a be, I got to be close to you
I like being close to you
You give me so much happiness
I just want to rest, girl, close to you, close to you.

©Copyright 1976 by Chappell & Co., Inc. and Jay's Enterprises, Inc. International copyright secured. ALL RIGHTS RESERVED. Used by permission.

LIFE

(As recorded by Betty Wright)

MILTON WRIGHT

This is up, this is down, life, is just a game

As long as you're around in my life
I'll play the game

Let's go up, and never come down
The trick is just to keep you hangin' around

We'll sail with the winds way over the clouds

And love is enough it keeps us high in the clouds

Yeah.

This is up, this is down, life, is what we are

'Cause the love that we've found makes of our lives just what we are

Let's go up, and never come down
The singing of birds will be our only sound

The green of the trees, the feel of the breeze

The love that we have will take us higher than trees.

Baby
'Cause it's been so mellow, been so mellow baby
Ooo baby
Everything you do, everything you do, ooo baby

You think of me too, you think of me too
You think of me too.

Love is an up that keeps you higher than high.

Copyright©1976 by Sherlyn Publishing Co., Inc.

YOURS ABSOLUTELY FREE

This amazing MYSTIC GRIMOIRE TALISMAN AND AMULET KIT

that will help you...

- produce all the money and luxury you want!
- win games of chance whenever you wish!
- possess supreme power over others!
- travel invisibly into homes and offices!
- restore health, beauty and potency!
- develop ultra-potent sex appeal!

This exciting Kit is yours FREE with your 90-day trial copy of "The Mystic Grimoire of Mighty Spells and Rituals"

Now You Can Issue the Secret Spells and Rituals that will Command the Invisible Cosmic Beings to Automatically Fulfill Your Every Desire...

Yes, Dear Friend:

It's true! You are about to discover the miracle-working secrets of a mighty grimoire—the personal handbook of a practitioner of magic.

You will see how its powerful spells and potent rituals can command the Cosmic Beings of the Universe to bring you exactly what you want from life—money, health, love and power can be yours for the asking, easily and automatically!

How? "Just carry out the simple instructions I've given you and you will see your most secret wishes come true with startling and joyful ease," says gifted mystic and occult researcher, Frater Malk.

What's more, when you send for your 90-day no-risk copy of Malk's incredible book called THE MYSTIC GRIMOIRE OF MIGHTY SPELLS AND RITUALS, you'll receive absolutely FREE one of the most powerful magical tools ever revealed—"The Mystic Grimoire Talisman and Amulet Kit." By combining the cosmic energy vibrations charged into your kit with the invincible spells and rituals in the book, you will be ready to work your personal miracles, transforming your life into an existence of glorious ecstasy!

Maybe you'd like to have a sackful of \$1,000 bills, find glowing health and vitality, win any lottery you wish, know the innermost secrets of others, or hurl your enemies into a pit of frustration and despair.

You Can Do All of This And More! Countless Others Have Already Achieved Fantastic Results Using The Same Spells And Rituals You Will Soon Be Issuing—

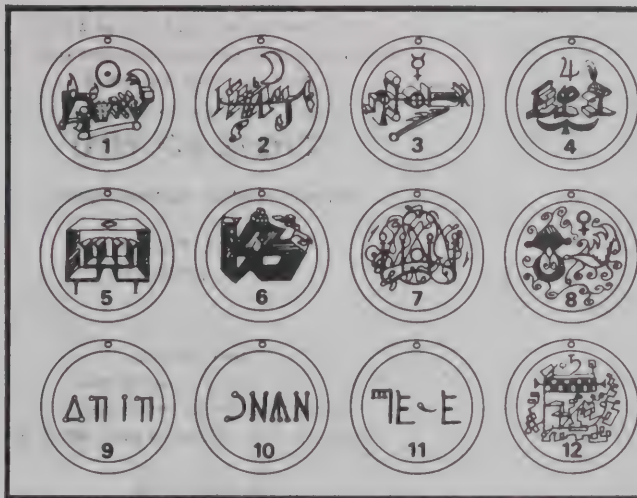
- one mid-western housewife, whose family was hard hit by inflation, used the great Money-Spinning Ritual and turned \$5 into \$50,000—twice!
 - another woman, who lived with agonizing kidney and liver problems for 25 years, turned to the secret Disease-Banishing Ritual and a week later was told by an astonished specialist that she was completely cured!
 - one poverty-stricken man accidentally discovered the Know-the-Unknown Spell and the next day received \$100,000 plus an incredible income for the rest of his life!
 - another man started out with \$20 and the Good-Luck-Is-Mine Ritual, and walked away from the track at the end of the day with over \$400,000!
- The ultimate power is literally at your fingertips—power to bring exactly what you want. Says Frater Malk, "Somewhere in the pages of this book is a spell or ritual that will change any and all parts of your life into what you wish them to be. Try it—you're going to be surprised, delighted and blessed beyond your wildest dreams with health, wealth and happiness!"

"Vacations In The Sun At Exclusive Resorts, My Own Private Plane, A Swimming Pool, A Yacht, Servants—I Never Have To Lift A Finger Anymore!"

That's the kind of life Christine L. leads, but it wasn't always so good. She grew up in a dingy tenement building with an alcoholic father who barely supplied her with enough money for clothes. One day, while searching through the pockets of an old coat she discovered a crumpled piece of paper with the miraculous Gold-Creating Ritual written on it—Christine's life has never been the same!

She decided to follow the hand-written instructions and minutes later learned that she was to receive a \$500 share of an anonymous donation. The very next day her lottery ticket was picked, winning her \$150,000! A few months later she sold her share of a business she had invested in for just under \$1,000,000! Today the money just keeps rolling in!

And when you start using these amazing spells and rituals you will see the same kind of results raining down on you in a veritable deluge of good fortune—riches, happiness, vibrant health, secret



You receive All these Talismans and Amulets FREE in the Bonus-Gift Kit that accompanies this startling book!

Yes, every one is yours FREE! Yours to KEEP, even if you return the book itself for every cent of your money back!

knowledge and supreme power fly to you irresistibly, as a needle is pulled to a magnet!

Just Take A Look At How These Contended. Miracle-Workers Have Used This Potent Magic To Improve Their Lives:

- Betty J. used to suffer from anemia, excruciating back pains, a childhood-shoulder injury, blinding migraines and spreading arthritis. After dragging herself from clinic to clinic, the doctors all told her she was incurable and must learn to accept it. Not Betty. She discovered the supreme Back-To-Health Ritual and in practically no time at all was bursting with good health and vitality. Says Betty, "I've come back to a new life and my relatives are amazed!"
- Graham D., a small-time guitar player who had made it only as far as dark little clubs and small dance halls, was just about to give up trying to make it big in show business. Tired and hungry, he managed to learn about the thrilling secrets of the "Can-Wow-Them Ritual" from a top recording star whose initials cannot even be revealed. Literally overnight, Graham signed his first contract for \$1,000,000—and that was only a fraction of what he received later on!
- Floyd Y. had used magic before and was constantly seeking to help others as well as himself with the marvelous powers it generated. When news reached him that the 8-year old son of a wealthy oil tycoon had been kidnapped, he decided to use the See-Where Ritual to come up with some answers. Floyd saw in his mind that the boy was alive and also where the kidnappers had taken him—he even told the police what was written on the ransom note that was about to be sent! The kidnappers were quickly arrested and Floyd received a \$100,000 reward for his information. Not bad for simply working the See-Where Ritual!

Now YOU are going to name it and IT SHALL BE SO! With this Mystic Grimoire in your possession, the benevolent Cosmic Beings will obey you, every command. You can accomplish exactly what you desire and nothing can stand in your way!

It's your turn to discover the awesome magical powers that helped unattractive Joseph W. to make a beautiful, vivacious girl fall madly in love with him, or that turned William K.'s almost bankrupt business into a million dollar operation—along with dozens of others who have performed miracles restoring health, building fortunes and winning the love mates of their choice!

"Such Knowledge Must Be Spread Around! Work It For Yourself And See Its Powerful Results!"

That's what Victor G. advises, and you'll probably be saying the same thing in a short while. Victor used one of the special health-returning rituals to completely cure a disease that was causing excruciating pain and permanent exhaustion. Today he lives a life that's full and satisfying—he's one person who knows the power of magic!

And so is Evelyn P., who went from a life of downtrodden misery to one of ultimate luxury. The day after performing the

dazzling Ticket-Come-To-Me Ritual, a complete stranger walked up to her and put a state lottery ticket in her hand. Even Evelyn thought it might be coincidence, but when she won the grand prize of \$500,000 she had no doubts about how it happened. Whenever she finds herself running short of cash she just performs the ritual again and lets her chauffeur take care of the details.

Just remember, results are what this thrilling wizard's handbook has to offer you. Results that will make others yours to command, bring money cascading to you in glittering showers, revitalize you with vibrant good health and vanquish your enemies forever! Best of all, using this magic is as simple and easy as tying your shoelace—and just as mechanical. The correct gestures, materials and words will transmit the invisible commands of your spells and rituals—and every last thing you need to know is contained in this book!

Perform These Miraculous Spells And Rituals Without Financial Risk For 90 Full Days!

If you'd like to see for yourself how easy it is, simply fill out and mail the No-Risk Coupon, and a copy of *The Mystic Grimoire Of Mighty Spells And Rituals* will be sent to you at once. When you receive it, just issue the potent commands according to the secret spells and rituals. Then sit back, relax, and watch this powerful method go to work! It's as simple as that!

After 90 days, if you like the book and want to keep it, it's yours. Otherwise, simply return it and receive every cent of your money back at once!

But Whatever You Decide, The FREE Talisman And Amulet Kit Is Yours To Keep Permanently.

Mail the coupon now—and prepare yourself for a glorious new life!

MAIL NO RISK COUPON TODAY!

PROGRESS BOOKS, LTD., Dept. MG24
3200 Lawson Blvd., Oceanside, N.Y. 11572

Gentlemen: Please rush me a copy of *The Mystic Grimoire of Mighty Spells and Rituals* by Frater Malk. I enclose \$8.98 in full payment. I understand that I may examine this book for a full 90 days entirely at your risk or money-back and whatever I decide the FREE Kit is mine!

☐ Check here if you wish your order sent C.O.D. Enclose only \$1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee, of course.

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

N.Y. res. please add appropriate sales tax.

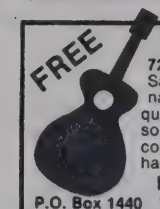
PROGRESS BOOKS, LTD. • 3200 Lawson Blvd., Oceanside, N.Y. 11572

EXTRA INCOME! Make \$1 per SALE



SELL ENGRAVED METAL SOCIAL SECURITY PLATES.
Millions of new prospects every year!
No investment. SEND FOR FREE SALES KIT!

Name _____
Address _____
City _____ State _____ Zip _____
ENGRAVAPLATES, DEPT. 157
BOX 10460 • JACKSONVILLE, FLA. 32207



FREE GUITARIST CATALOG

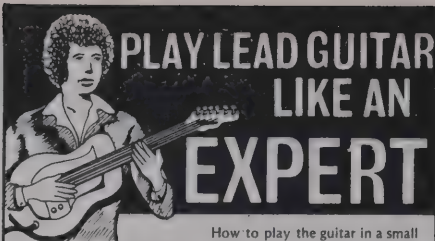
72 PAGE DISCOUNT CATALOG.
Save up to 40% on over 1000 name brand items. Features quality guitars, amplifiers and sound reinforcement systems. A complete line of accessories and hard to find books and records.

MUSICIAN'S SUPPLY, INC.
P.O. Box 1440 Dept. M, El Cajon, CA 92020

How to WRITE, SELL and PUBLISH YOUR OWN SONGS

Learn how to write songs correctly; How to get them recorded; How to sell and promote them. Secrets and methods used by professionals. Information **FREE.**

Ace Publishing, Box 64-H, Boston, Mass. 02101



PLAY LEAD GUITAR LIKE AN EXPERT

How to play the guitar in a small combo. Covers lead and rhythm guitar. Everything clearly explained in diagram form. Improve your playing fast. Explains how to play by ear. Covers lead chords, bar chords, rhythm chords, chord progressions and substitute chords. Covers tuning, keeping time, runs, intros, endings, improvising, playing in octaves, background work, copying records, and arranging. Instant transposing explained. Change any song into any key instantly. How to invent your own runs and licks. Develop your own style and a professional touch. How to develop speed. Covers slide guitar, country guitar, blues guitar, rock guitar, soul and funky rhythms. Tips on making your entire band sound better. 28 chapters jam-packed with hundreds of dollars worth of information, dozens of photos, diagrams, and finger placing charts. Your playing must improve or your money back. Send no money! Just name and address. Pay postman \$2.98 plus C.O.D. postage. Or send \$3 with order and I pay postage. No. C.O.D. outside U.S.A.

Lead Man, Box 12167-R2, St. Petersburg, Florida 33733

FREE BIRD

(As recorded by Lynyrd Skynyrd)

**ALLEN COLLINS
RON VAN ZANDT**

If I leave here tomorrow
Would you still remember me
For I must be trav'ling on now
'Cause there's too many places I've got to see.

But if I stay here with you girl
Things just couldn't be the same
'Cause I'm as free as a bird now
And this bird you'll never change
And this bird you cannot change
And this bird you cannot change
Lord knows I can't change.

Bye bye baby it's been a sweet love
Though this feeling I can't change
But please don't take it so badly
'Cause the Lord knows I'm to blame.

But if I stay here with you girl
Things just couldn't be the same
'Cause I'm as free as a bird now
And this bird you'll never change
And this bird you cannot change
And this bird you cannot change
Lord knows I can't change
Lord help me, I can't change.

©Copyright 1973, 1975 by Duchess Music Corporation and Hustlers Inc., 25 Deshon Drive, Melville, NY 11746. International copyright secured. All rights reserved. Used by permission.

HEY BABY

(As recorded by Ringo Starr)

**MARGARET COBB
BRUCE CHANNEL**

Hey baby
I want to know if you'll be my girl.

When I saw you walkin' down the street
I said that's the kind of girl I like to meet
She's so pretty, Lawd, she's fine
I'm gonna make her mine, oh mine.

Hey baby
I want to know if you'll be my girl.

When you turn and walk away
That's when I want to say
Come on, baby, give me a whirl
I want to know if you'll be my girl.

©Copyright 1969 by Unart Music Corporation and LeBill Music. All rights administered by Unart Music Corporation. International copyright secured. All rights reserved.

Have you ever heard a song and wished you knew all the words?
SUBSCRIBE TO:



SONG HITS
the magazine with words to all the HIT SONGS
POP-SOUL-COUNTRY!

**SPECIAL
MONEY- SAVING
SUBSCRIPTION
RATES**

\$5.00
for 12 issues
(one year)

\$9.00
for 24 issues
(two years)

SONG HITS

SH70-8

CHARLTON BLDG., DERBY, CT. 06418

Gentlemen:

Enclosed is: ☐ \$5.00 for 12 issues (one year)
☐ \$9.00 for 24 issues (two years)
(Canada Add 25% - Foreign Add 50%)

☐ New Subscription ☐ Renewal
(check one)

Name.....

Address.....

City.....State.....Zip.....
(Please allow 4 to 6 weeks for delivery)

How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "I" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and **ANY WAY YOU LIKE.**

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's *done!* The people who do these things for you will remember what they did, but not *why!*

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . . **ALL BROUGHT INTO THE OPEN JUST FOR YOU!!** They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
- How to get something for nothing
- Why this method must work for you
- Your "instant" fortune maker
- You can get rich quickly and easily
- "Instant" money can be yours
- A magic spell that works living miracles
- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

RESEARCH INDUSTRIES, LTD.
3194 Lawson Blvd., Oceanside, N.Y. 11572



contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOU'RS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a **NEW LIFE . . .** filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—**TODAY!**

Sincerely yours,

Scott Reed

© R. I. LTD., 1975

MAIL NO RISK COUPON TODAY!
RESEARCH INDUSTRIES, LTD., Dept. J382
3194 Lawson Blvd., Oceanside, N.Y. 11572

Gentlemen: Please rush me a copy of **THE MIRACLE OF PSYCHO-COMMAND POWER** by Scott Reed! I understand the book is mine for only \$8.98. I may examine it a full 30 days at your risk or money back.
☐ Check here if you wish your order sent C.O.D. Enclose only \$1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee.

NAME _____
ADDRESS _____ *Please print*
CITY _____
STATE _____ ZIP _____

EAGLES

(continued from page 9)

conceded than the next. Don claims this was a defensive maneuver. "You've got to have a good attitude in this business period — if you want to survive. You've got to think you're good, because if you don't, boy, you'll get eaten alive."

"We liked being an opening act. In some ways the underdog position like that is a little bit easier to work from, because you only have to play for 50 minutes. You can put all your best stuff in and compact it into 50 minutes, 40 minutes or whatever you've got — and you can kick ass."

Recently, for the first time, the Eagles have started looking less interested in themselves onstage and more into their music. There is even a kind of jolliness and good feeling there.

"Jesus, don't write that," says J.D. "You'll wreck their image."

"It's been that way in the past year," says Don, "at least since Joe's been in the band. We still try to stay lean and hungry and not take too much for granted. Because it's harder to maintain it once you get there than it is coming up, and there are lots of other bands on the way up."

The Eagles, as the eastern critics point out, are a California band, and Glenn Frey opens each concert by saying something like, "Hello, we're the Eagles from Los Angeles." Only none of the Eagles is from Los Angeles. They come from Florida, Texas, Ohio, Nebraska and Michigan. What makes them so California?

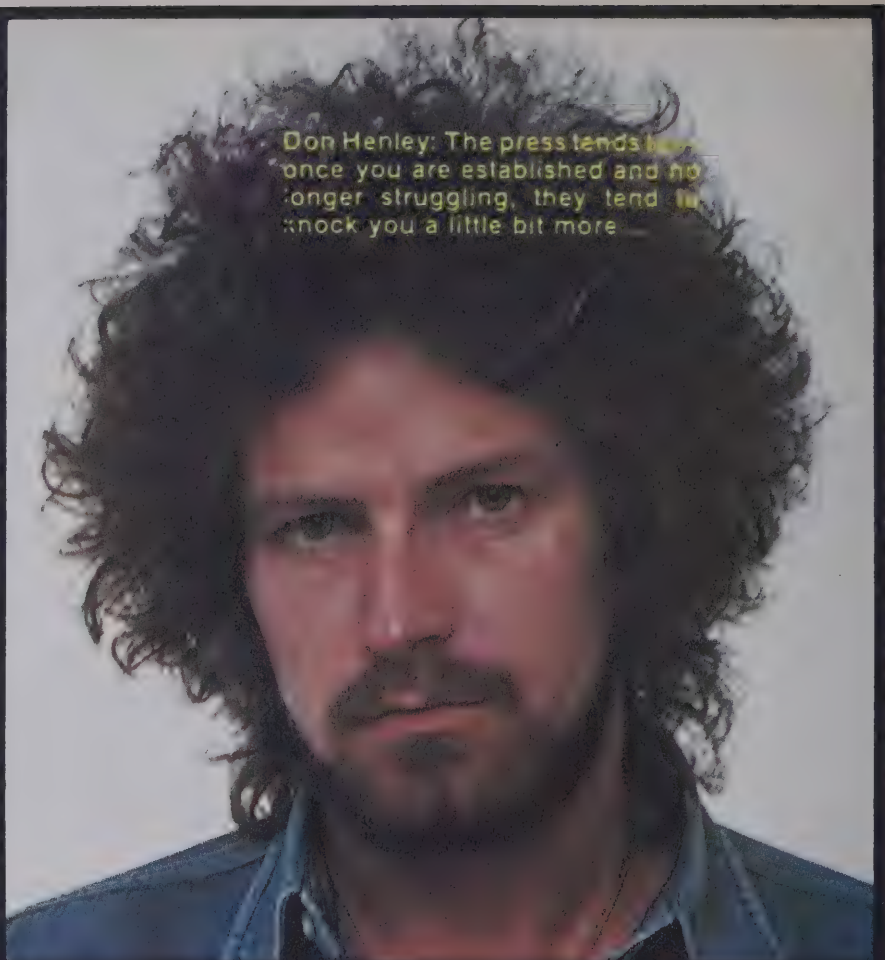
"But everybody in the music business in Los Angeles is from somewhere else," says Don. "That's what the California sound is: a culmination of the United States as a whole. The California sound is the American sound."

For the last several albums the Eagles have been writing about a life-style that has received the California label, too. As beautiful as the music may be, the lyrics are summed up in a line from one of their songs: "So you keep on singing after the thrill is gone." The songs seem to deal one way or another with empty, wasted lives. And maybe this is why all those rumors crop up.

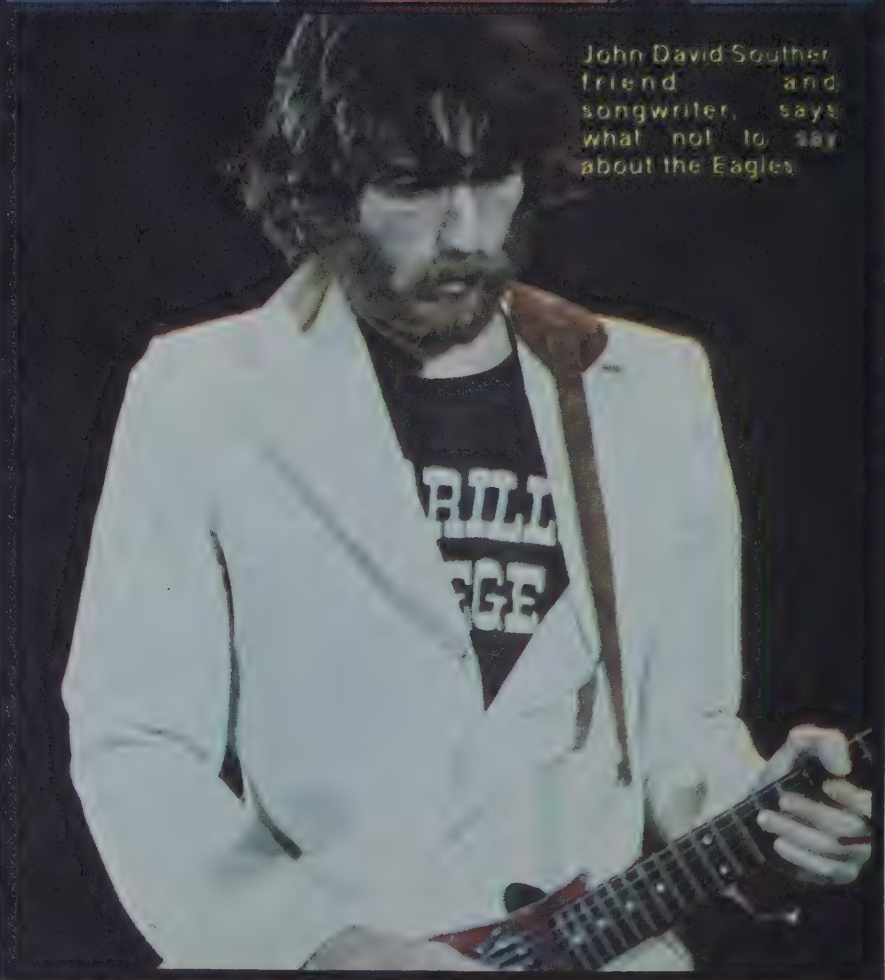
The culmination of these devastated songs is the new "Hotel California," a concept album which comes right out and deals with Los Angeles in graphic terms. And the scene isn't a pretty one.

"We're not exactly going to make friends with this album," says Don, "but that's what it's about. We're just saying, 'Look what's happening.' I don't feel totally that way about California. I love it and I hate it at the same time."

There are a lot of mixed emotions about the Eagles. Perfectionists like they are can never be truly happy, and Henley has an ulcer to prove it. Perhaps one thing can comfort them: Their inner turmoil and creative agonizing has produced music that speaks to, and often brings solace to, millions. Let's wish them peace — and preservation. □



Don Henley: The press tends to knock you a little bit more once you are established and no longer struggling, they tend to knock you a little bit more.



John David Souther, friend and songwriter, says what not to say about the Eagles.

H.P. INTERVIEW

(continued from page 39)

deal with the limitations of what you do, I don't think we ever did before now. In other words, I think our albums have been traditionally like molded into an intellectual kind of vein.

HP: *That's interesting, the kind of music you play hasn't been intellectual music.*

Allen: No, it wasn't. Neither is any rock & roll as an idea is totally anti-intellectual. They don't blend together that well. There are limitations to any medium you choose. Like it's hard to make a decent movie out of a play because a play is words and a movie is images. It's hard to make political statements and philosophical statements in rock & roll because it's not a verbal medium to a great degree. See that's why I always used to admire Lennon because to me he was one of the people who could always use the simplest words that sounded like another silly song but then they weren't, you know?

HP: *Do you feel any sense of competition with other bands?*

Allen: Obviously I feel competition. It's a competitive business. How depressed can you get when I pick up trade papers and I read them for about ten minutes and I think, my God, the whole thing is nothing but a series of numbers. It's easy to lose contact with your audience like that because there are two different contingents. There's the kids out there and then there's the business, who is telling you one thing and you know in a way the bigger you get the less contact you have with your audience, and it's hard to maintain that perspective. I mean to keep stepping back and saying: look first of all, basic responsibility is to go out there and do something that the audience will go away feeling was a worthwhile experience. And will mean something to them. But you know, you don't have to. I mean kids are as big suckers as anybody else in the world. I hate to say it but I mean it's true.

HP: *Do you go and see bands, do you have any interest in them?*

Allen: I don't see very many bands. But most of the bands I've gone to see I didn't like. Even though I like a lot of bands' records.

HP: *Yeah, like whose?*

Allen: Well, like Zeppelin's records. I like them very much, but I did not like their show. I thought it was unenergetic, unambitious, kind of show, and I didn't appreciate it. I felt, you know, I mean hell, Elvis is just a has been but I've seen that Las Vegas film and he still sweats.

HP: *When you put on a show, how concerned are you with the image of what you are doing on stage?*

Allen: You mean, like the set and how it's programmed?

HP: *No, like what you wear and your moves and who stands where.*

Allen: I've been wearing the same thing for three years.

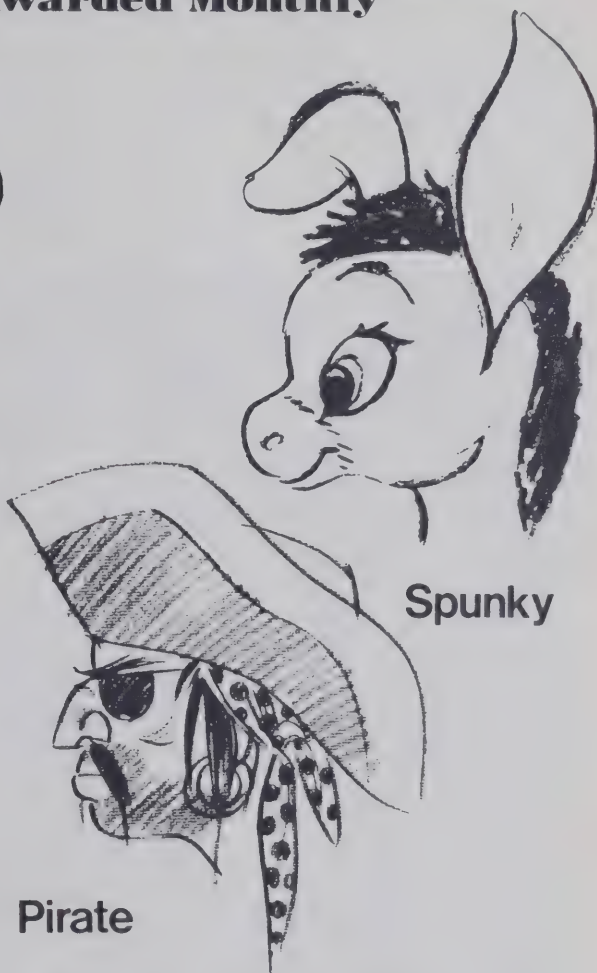
HP: *What about the rest of them?*

Allen: They worry about it. □

Over \$5,000 in prizes Awarded Monthly



Tippy



Spunky

Pirate

Draw Your Favorite!

You may win one of five \$995.00 Art Scholarships or any one of seventy-five \$10.00 cash prizes.

Draw your favorite any size except like a tracing. Use pencil. Every qualified entrant receives a free professional estimate of his drawing.

Scholarship winners will receive Fundamentals of Art taught by Art Instruction Schools, one of America's leading home study art schools. Our objective is to find prospective students who appear to be properly motivated and have an appreciation and liking for art.

Your entry will be judged in the month received. Prizes awarded for best drawings of various subjects received from qualified entrants age 14 and over. One \$25

cash award for the best drawings from entrants age 12 and 13. No drawings can be returned. Our students and professional artists not eligible. Contest winners will be notified. Send your entry today.

MAIL THIS COUPON TO ENTER CONTEST

ART INSTRUCTION SCHOOLS

Studio 7F-4040
500 South Fourth Street
Minneapolis, Minnesota 55415

Please enter my drawing in your monthly contest. (PLEASE PRINT)

Name _____

Occupation _____ Age _____

Address _____ Apt. _____

City _____ State _____

County _____ Zip _____

Telephone Number _____



Accredited by the Accrediting Commission of the National Home Study Council.

FLEETWOOD MAC

(continued from page 29)

HP: Since Fleetwood Mac was basically a blues band at the start did you and John McVie decide to start a band to play blues or did it just happen?

Mick: It just happened. Anyone who played in the first Fleetwood Mac was interested in blues music. It was very much a blues thing, but only remained a real blues thing for a year and a half or so. It's always changing for us — the music that is. That is what makes this band interesting I think.

HP: Have you always aimed for change in the music?

Mick: Yes. The new album, RUMOURS,

for example is going to surprise a lot of people who thought we had found our niche, as it were. They think we are gonna crank it out now. Luckily we aren't tied or held down like that. The new album is very different, very different...

John and I have always had a concept for this band which is just an attitude really. That is: we don't feel we have to supply people with the sort of thing they expect from you all the time. It's a healthy attitude and it gives us an advantage; other bands should have it. I think this is what has kept Fleetwood Mac a stimulating thing for John and myself.

HP: Since Fleetwood Mac doesn't have a manager, you have to sort of manage the

affairs of the band. So you and John care for the business and help the others with their songs?

Mick: Well, I don't write music at all and I don't arrange any of the songs. John and I are the basis for this band and we direct things, in a way. I definitely have a lot to do with the recording of the albums. I like things the way they are now; it has worked.

HP: So you think the combination of the five of you works really well and that things will stay that way?

Mick: I hope so because this is the best Fleetwood Mac that ever was; we're a mixed musical band and we are getting better and better...□



"Rumours" is going to surprise a lot of people who thought we had found our niche, as it were ... We don't feel we have to supply people with the sort of thing they expect from you all the time.

GOOD NEWS FOR THOSE WHO BELIEVE!

HERE ARE OVER 100

READY-TO-USE MYSTIC CHANTS

FOR MONEY, POWER AND LOVE!

Simply choose anything you desire, and in a moment you'll find the special Chant for attracting riches...protecting yourself against sickness...securing a new car, beautiful home, your own business...winning happiness and love...reading the thoughts of others...and much more! For example:

These words could bring you a vast fortune...more riches than you ever dreamed of:

"D----- J----- W----- N----- T----- I----- M----- L-----,"
It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded \$150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from \$10,000 to a million dollars, and say this Mystic Chant!

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort,

world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract \$150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

FINDS ENCHANTED LOVE. Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant: "I n----- p----- u----- l-----,"

Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

CHANTS UNITE HIS FAMILY. After years of misery, Lester M.'s wife left him and took their infant son. Lester turned to the Chant on page 28: "I n----- b----- t----- m----- o----- p----- h-----," In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a o----- w----- c----- p----- a----- c----- s----- a----- p-----" ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n----- m----- a----- b----- c----- w----- t----- p----- p----- o----- r----- g----- h-----" and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed \$1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w----- t----- s----- o----- t----- d----- s----- I c----- p----- t----- s-----," The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice



Try this Chant for Riches (see page 53) without risking a penny. See details below.

at Las Vegas used a special Mystic Chant. The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives... Making a fortune in the stock market... Treating migraine headaches... Becoming a famous writer... Beauty... Getting a beautiful wife... Projecting your astral self to distant places... Achieving success in your own business... or anything else!

However, you need the entire word—the entire sentence—the entire Mystic Chant to accomplish your dreams!

That's why we are making available to you this wonderful book called Mind Cosmology, that gives you every Chant, for a 30-day No-Risk Examination.

When you receive the book, start saying the Mystic Chant for what you want in life—be it love, riches, happiness, whatever!

MAIL NO RISK COUPON TODAY!

ISLAND PARK BOOK CO., Dept. 403A
55A Saratoga Blvd., Island Park, N.Y. 11558

Gentlemen: Please rush me a copy of MIND COSMOLOGY by Norvell! I understand the book is mine for only \$8.98. I will examine it a full 30 days at your risk or money back.

☐ Check here if you wish your order sent C.O.D. Enclose only \$1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee.

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____
Please print

Your Questions About Mystic Chants Answered

Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

Q. Must these Chants be memorized?

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

Q. Are these Chants hard to read?

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

Q. Are these Chants Black Magic or White Magic?

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y----- k----- I l----- y-----" Within a few days her husband pleaded with her to take him back.

Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

Q. Are these Chants dangerous?

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

Q. Time is running out for me. Can these Mystic Chants find me a husband?

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

Q. I've only an eighth grade education. Will Mystic Chants work for me?

A. Certainly. You need no special education or experience. Anyone can use them.

Q. When is it best to use Mystic Chants?

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

GEORGE HARRISON

(continued from page 33)

bad paranoia though," he said. "Every time I pick up the guitar to play something I think, 'oh, oh, this sounds like'... I can't help it, I do it all the time now."

To change the subject a bit, is it difficult being an "ex-Beatle"? "Yes," George smiled. "As Derek Taylor would say, being born in Liverpool carries with it certain responsibilities." And, as for the inevitable Beatles - reunion question: "Well, that man who offered us five million dollars was supposed to also promote a match between a man and a shark, so my suggestion was that he, Sargent, fight the shark, and the winner could promote the Beatles concert."

George had said, before his 1974 tour, that he would never want to play with Paul McCartney again: "I couldn't see it," he says now. "Obviously if we did, we'd compromise ... But you know, I went to school with Paul. He was a year older than me. I met him when I was thirteen, and we were together for *seventeen years* before we split. People in America think that we got together around 1964 and split up in 1968. But from 1956 I was hanging out with Paul, and a little bit after that with John. When you're so close, you tend to lock each other up in pigeonholes, and for me, it was difficult. Because musically with Ringo and John I had no problem, but with Paul, well, it reached a point where he wouldn't let me play on the sessions."

"I say these things because it was a part of our splitting up. But at the same time, I have a tendency to defend Paul, John and Ringo too, if anyone else said anything without qualification about them. After going through all that together, there must be something good about it. It was all part of a solid experience. It's just that around 1968, everyone's egos started going crazy."

"Maybe it was just lack of tact, or discretion. But a lot of feelings got hurt and probably the biggest problem of all was that there was no way Yoko Ono or Linda McCartney was going to be in the Beatles. That really helped put the nail in the coffin. And that's said without any bitterness against Yoko or Linda, because I can really enjoy them as people. But let's face it, the Beatles were not with Yoko or Linda."

"I suppose it was a result of Yoko being an outsider, coming in, and John was pushing her, and she had such a strong ego anyway. Then Paul got Linda to get his own back."

"Anyway, it's all past. I haven't seen Paul since his party on the Queen Elizabeth a few years back. That's the only time you see him anyway, when he's having a big party. Who wants to be invited to a party of Paul's and you walk in and find yourself another statistic in a pop paper? They have all these camera people to show who came to his party ... I don't want to meet an old friend like that."

"The only thing that would get us together again is if we really wanted to be in each other's company so badly, and to

make music together."

Wouldn't the problems be the same?

"They probably would ... Like in the film 'Let It Be,' that part that was so awful for me to see. Where I say 'look, I'll play whatever you want, I'll play if you want me to play, I won't play if you don't want me to play, but just shut up with all this.' That's no fun. Life is supposed to be *enjoyed*. That was the day I left. For me, that was when I made my decision, it was the final straw."

"We'd gone through the double white album, which was misery, that was when all the women were coming in. That album went on a long time, but we just made it through. Then I went to LA to do an album with Jackie Lomax for Apple, had been hanging out with all these musicians in Woodstock, went back to England for Christmas, and January first we four got together for what was to become 'Let It Be.'"

The very first day, as soon as we got back together playing, Paul went into this 'you do this, you do that, don't do this, don't do that,' and I thought, 'Christ, I thought he'd woken up by now.' Because he seemed so understanding when he'd sing songs like 'Let It Be.' He comes over as sort of hip to that, but when it comes to practicing ... it was just misery."

You didn't go home and sit in your garden and cry...

"No, I went home and wrote 'Wah-Wah.' But then we got together somehow to finish up 'Let It Be' which was a film of us rehearsing, and an album of us rehearsing. Then somehow we did 'Abbey Road' later in the studio, although it came out first. But that was nice, at least it was a nice album to exit on."

I asked George if he felt he's been misunderstood because of his religious involvements. "Yes," he said, "because people take their concept of religion and put it on me. All that orthodox training, heaven and hell, black and white, fear ... I've always been against that; when I went to church and saw people putting on their best suits, pretending to be nice, then going home and beating up their old ladies, I thought it was bullshit."

"My involvement with a spiritual life, or a love of Krishna, has to do with singing and dancing ... and manifesting my own divinity. We're all potentially divine, and I never could relate to that concept of someone up *there* and us all down *here*..."

"It is difficult for me to lead a spiritual life and remain in the music scene. The music world is often ... seedy. It's pretty difficult, and I go back and forth. But on the occasions when I've been very straight, there are few people I can hang out with. Most of them have no purpose in their lives other than what they're doing at the time. The relationships are superficial, you're not really connecting. It's sad, because so many of the musicians I know get crazy ... and they're all potentially divine. They're my friends, and I love them, ... but it's hard. Gary Wright is a close friend of mine, we have basically the same goals. It's a supportive

relationship as opposed to the ones who just sap your energy and then spit you out."

George said he'd gone through some bad periods in the past few years: "I've stopped drinking totally now, but in 1974 and 1975 I drank a lot of brandy and tequila. No wonder my little liver has almost fallen out. I've always had things to pull me out of the craziness ... like hepatitis. Now I feel much stronger, like any loop you go through, if you come out of it all, you come out stronger."

"Also, after five years of trying to figure out how to get all these great classical Indian musicians together, and at great expense, I went on the road with them and Ravi Shankar. I thought it would give people another kind of experience other than just watching Led Zeppelin all of their lives. But the audience as a whole didn't want that. There was a great response from a lot of people, but on the whole it was negative. People really fear the unknown, they'd rather I just go out and sing 'She Loves You' or 'Here Comes The Sun'."

"A lot of misunderstanding went down," George continued. "I wanted to play to people who were interested, and I wanted it advertised as 'George Harrison and Ravi Shankar'. I even wanted the ads to read 'Don't come if you don't want to hear Indian music.' But of course they didn't advertise it that way. Bill Graham was afraid that it would confuse people. It wouldn't confuse anyone, he was just afraid the shows wouldn't sell out."

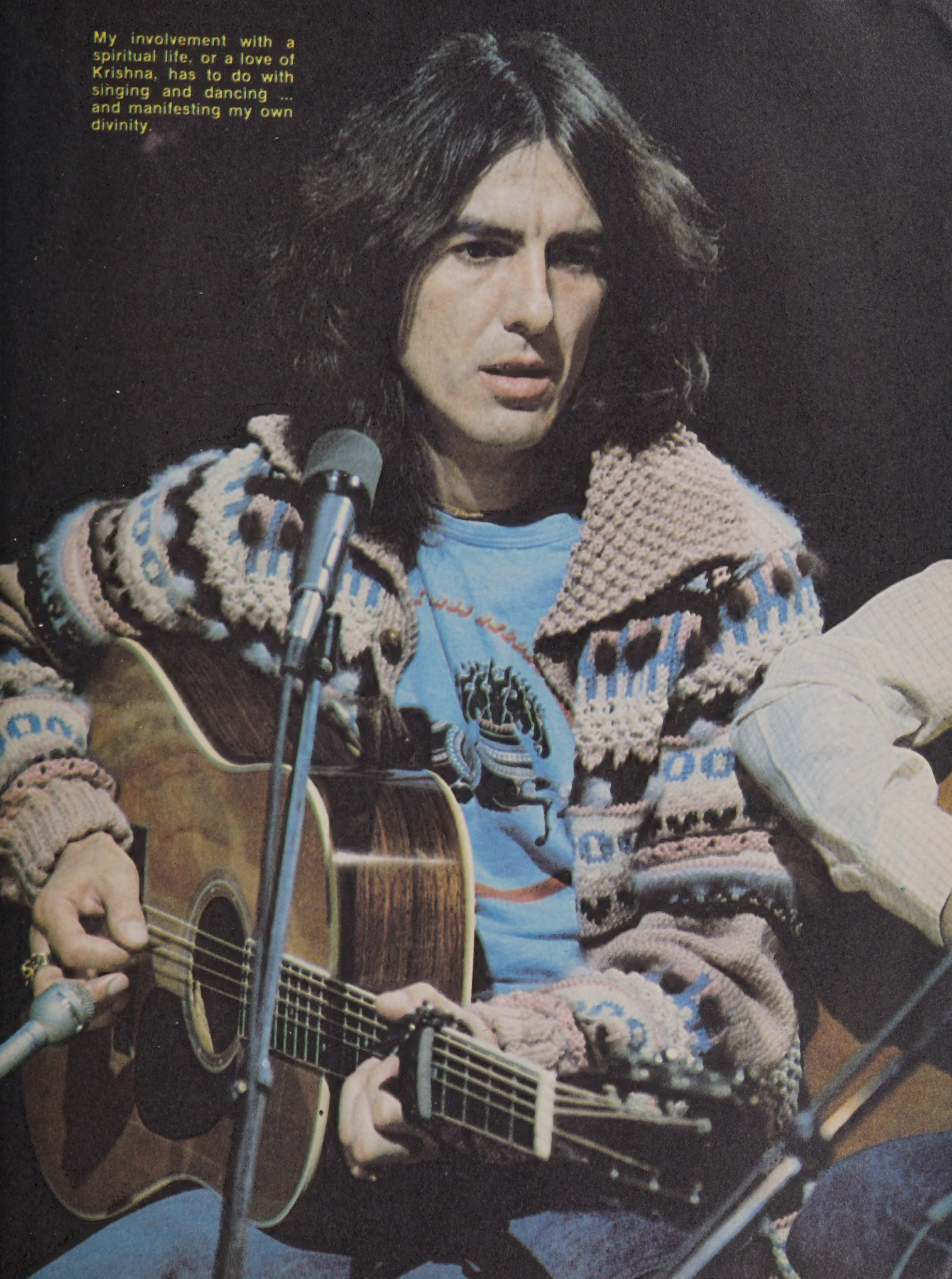
"I just wanted it clear that it was me, then. I got criticized for putting Billy Preston on, but for me it was important. There was a huge audience that wouldn't have seen Billy Preston were it not for that situation. And I couldn't do what the Stones do, which is have Billy there and sing one or two tunes and just as soon as he has everybody up dancing, cut him off and have Mick swing across the audience on a rope. That's disgusting. If you're gonna have Billy, have him, but don't strap him to the back of the stage..."

How would you tour now?

"Well, I don't know ... I wouldn't like to compromise myself the way, say Wings, or Paul did. For me that was a compromise. Of course, I like Indian musicians, and I feel an obligation to present music to people that I think is good. It's meant so much to me, maybe it can mean something to someone else who wouldn't have heard it otherwise. For me, the problem with Wings' set was that there wasn't enough Indian music..." he laughed. "I could go on the road and do all my cute songs and everybody would love me, but I don't think it's very creative. For me, it would be selfish, because it would be a glorification of myself."

"I don't know, it is a problem. I guess for the time being I'll do what people want ... which is to write my own songs, sing all the nice tunes people will like. I have to show people that I am nice, actually, and I can be cute." □

My involvement with a spiritual life, or a love of Krishna, has to do with singing and dancing ... and manifesting my own divinity.

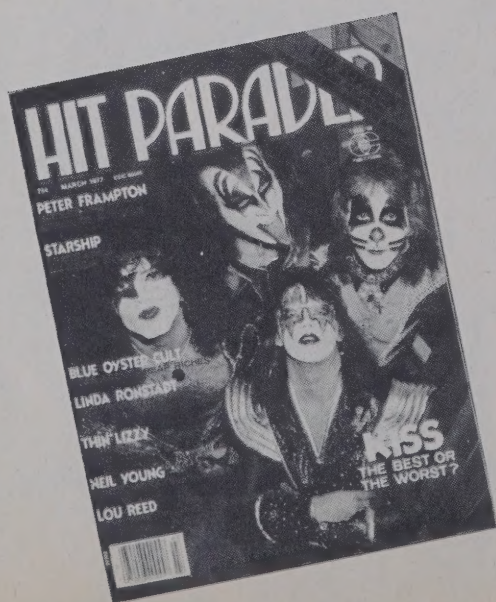


ROCK 'N' ROLL

EVERY MONTH WITH A SUBSCRIPTION TO

HIT PARADER

AMERICA'S FIRST ROCK 'N' ROLL
MAGAZINE



YES, I WANT TO GET HIT PARADER
EACH MONTH MAILED DIRECT TO ME!

HIT PARADER DEPT. HP577
CHARLTON BUILDING,
DERBY CT. 06418

ENCLOSED IS.....

(CANADA ADD 25%)
(FOREIGN ADD 50%)

☐ \$7.50 ONE YEAR
(12 ISSUES)

☐ \$14.00 TWO YEARS
(24 ISSUES)

(Check one)

☐ NEW SUBSCRIPTION
☐ RENEWAL

NAME

ADDRESS

CITY

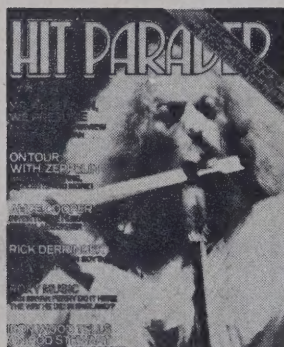
STATE ZIP



TELEVISION

HIT PARADER

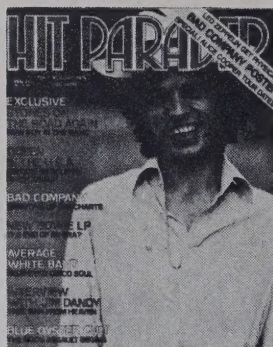
BACK COPIES



July 1975

Ian Anderson
Alice Cooper
Bryan Ferry
Rick Derringer
Led Zepplin

"Philadelphia Freedom"
Jackie Blue
Chevy Chase
Poetry Man
Emma
"Feel The Need"



August 1975

The Stones
Queen
Bad Company
Average White Band
Jim Dandy

"Sister Golden Hair"
"Only Woman (Bleed)"
"Amie"
"Magic"
"Real Man"
"Willing To Learn"

also available

Jan. 1976

The Doobie Brothers: Can You Tell One From The Other
Patti Smith: The High Priestess of Rock
Ian Anderson: Bound For Hell?
Lynard Skynard: Rebel Rockers
Hit Parader Interview: Mick Jagger, Keith Richards

Feb. 1976

Hit Parader Interview: Roger Daltrey
10 CC: 256 Overdubs On "I'm Not In Love"
The Tubes: Dedicated Crazies
Bruce Springsteen: An Exclusive Interview
David Bowie: Hooked On The Silver Screen

March 1976

Ian Anderson: Frustrated By Success
Hit Parader Interview: David Essex
Ten Years On With The Who
Roxy Music Proclaims Their Grandeur
Mills Lofgren: Young And Grinning

April 1976

Roxy Music's Bryan Ferry or Bryan Ferry's Roxy Music
Patti Smith & John Cale: Confrontation
Collaboration Produces Dynamite
ZZ Top: Living In A Braggard's Bubble
Hit Parader Interview: Lou Reed
Paul Kossoff: The Long Crawl Back

May 1976

Aerosmith: Rocks Out The USA
Hit Parader Interview: Paul Simon
10CC: Art For Art's Sake
Ray Davies: "There Are So Many Possibilities Of Things To Do"
Sparks: Heavy Precious Pop

June 1976

Robert Plant: An Exclusive Interview with Led Zep Singer
Eric Carmen: Rock's Rejuvenated Raspberry
Paul Rogers: "I Can Be Moody And Lowdown"
Hit Parader Interview: Jim Dandy
Neil Young: Our Man Says "Zuma" Is A Come Back



Sept. 1975

Ian Hunter
Elton John
Joe Walsh
Grateful Dead
Manhattan Transfer

"Philadelphia Freedom"
"Cut The Cake"
"Good Lovin' Gone Bad"
"Wildfire"
"Bad Luck"
"Trampled Under Foot"



Oct. 1975

Edgar Winter
Rod Stewart
Robin Trower
Steve Harley
Aerosmith

"Attitude Dancing"
"Jive Talkin'"
"I'm Not In Love"
"Love Will Keep Us Together"
"Listen To What The Man Said"
"Black Friday"



Nov. 1975

Elton John
David Bowie
Peter Frampton
Ray Davies
John Cale

"Feel Like Makin' Love"
"Saturday Night Special"
"One Of These Nights"
"Someone Saved My Life Tonight"
"That's When The Music Takes Me"
"Got To Get You Into My Life"



Dec. 1975

Freddie Mercury
Aerosmith
John Lennon
Bryan Ferry
Ace

"Daisy Jane"
"Sweet Machine"
"If I Ever Lose This Heaven"
"It Only Takes A Minute"
"7-6-5-4-3-2-1 (Blow Your Whistle)"
"Could It Be Magic"

\$1.00 per copy
\$5.00 any six
\$7.00 any nine
\$9.00 all twelve

If you are ordering back issues why not consider a money-saving subscription? See the subscription ad in this issue.

HIT PARADER, Dept. HP577
CHARLTON BUILDING, DERBY, CONN. 06418

Enclosed is \$..... (Canada Add 25%-50% Foreign)

Please rush me the following back issues:

Name.....

Address.....

City.....State.....Zip.....

Allow 4 to 6 weeks for delivery.

- ☐ JULY 75
- ☐ AUG 75
- ☐ SEPT 75
- ☐ OCT 75
- ☐ NOV 75
- ☐ DEC 75
- ☐ JAN 76
- ☐ FEB 76
- ☐ MAR 76
- ☐ APR 76
- ☐ MAY 76
- ☐ JUNE 76